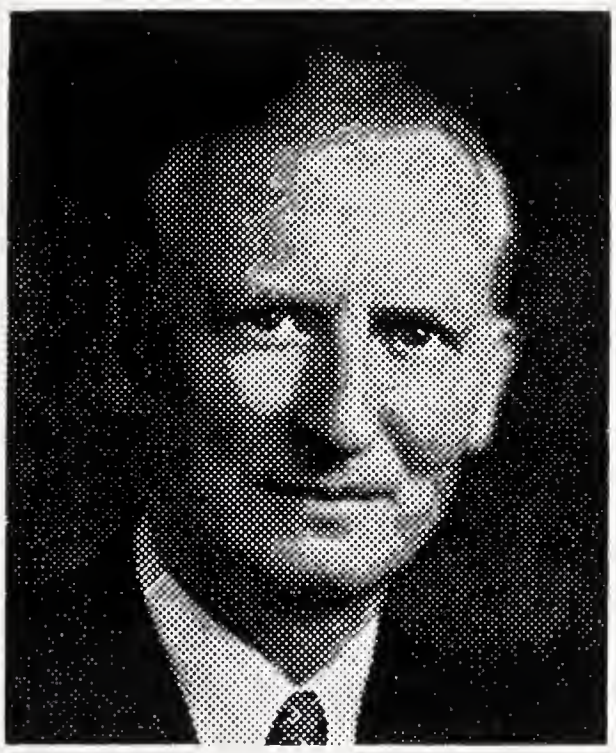
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The Essay-Proof Journal

Devoted to the Historical and Artistic
Background of Stamps and Paper Money

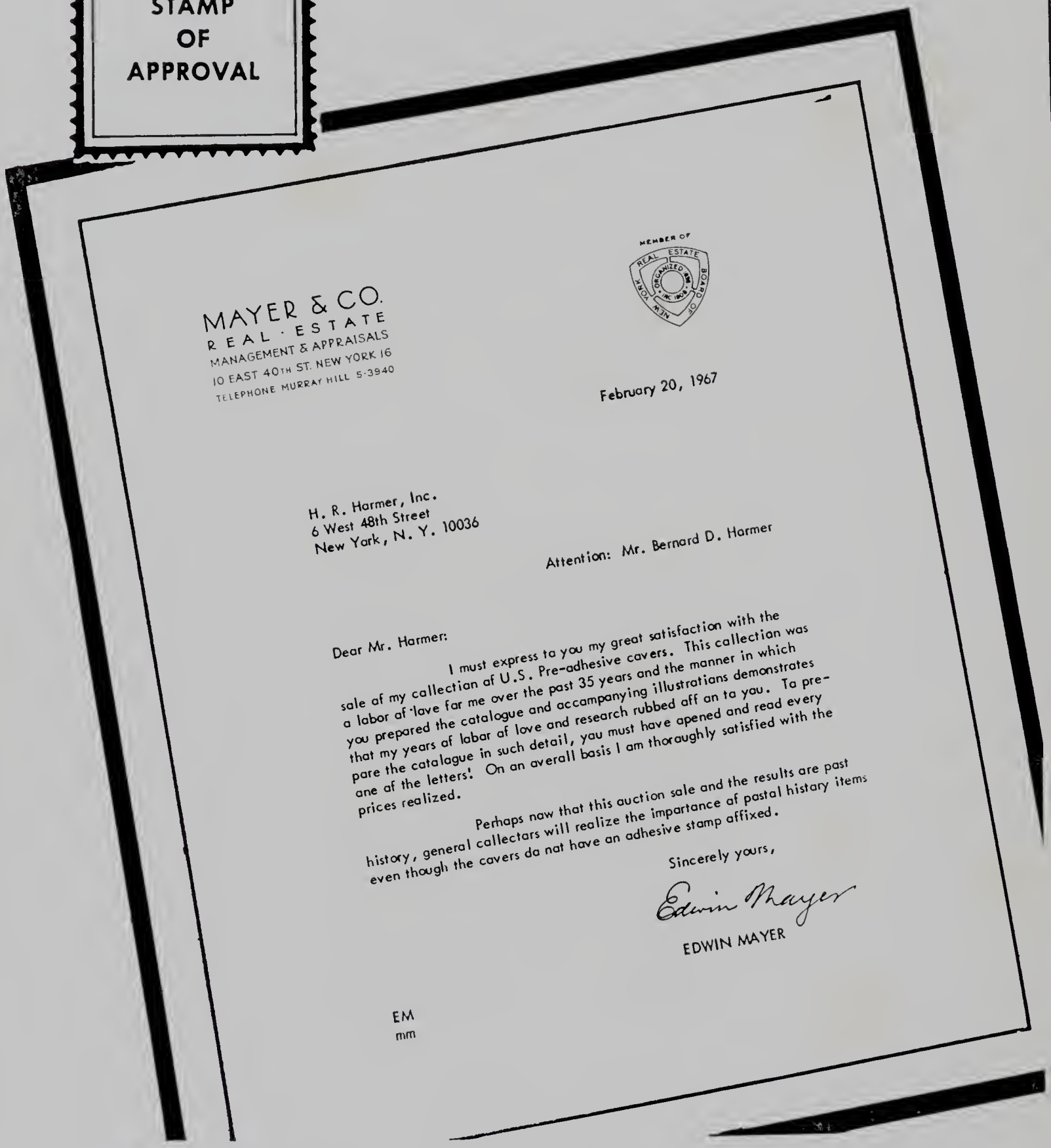


Dr. Julian Blanchard
President, The Essay-Proof
Society, Inc. 1961-67

Official Journal of The Essay-Proof Society

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THE STAMP OF APPROVAL



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MANAGEMENT & APPRAISALS
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February 20, 1967

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Perhaps now that this auction sale and the results are past history, general collectors will realize the importance of postal history items even though the covers do not have an adhesive stamp affixed.

Sincerely yours,

Edwin Mayer

EDWIN MAYER

EM
mm

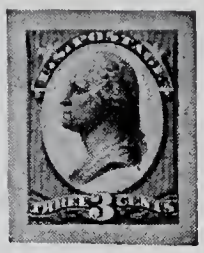
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The Essay  Proof Journal

Vermeil Award, Sipex 1966

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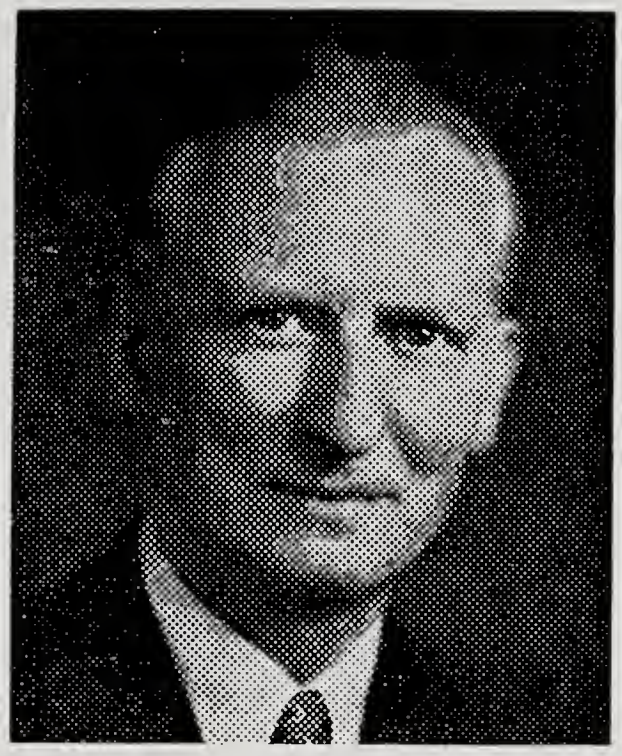
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The Essay-Proof Society meets the second Wednesday of each month (except January, July and August) at the Collectors Club, 22 East Thirty-fifth Street, New York, at 8 P. M. Visitors are cordially invited to attend these meetings, at which there are always interesting exhibits and discussions.

In Memoriam

Julian Blanchard, Ph.D.

1885-1967



President, Essay-Proof Society, Inc.

Julian Blanchard passed away peacefully on Sunday, March 26, 1967, at his home in New York City. Dr. Blanchard was born in Hertford, North Carolina and was educated at Trinity College (now Duke University) at Durham and at Columbian University, receiving from the latter the degrees of A.M. and Ph.D. His major subject was physics.

After teaching at both of these institutions, he turned to industrial research, first with the Eastman Kodak Co. of Rochester, New York, and later with the Bell Telephone Laboratories in New York City, where he remained until his retirement in 1950. During World War II he helped develop radar and other electronic devices.

Dr. Blanchard was methodical, exacting and precise. Striving always for perfection, he made many significant contributions to his chosen field. He was no less demanding of himself in his avocational interests, as witness the multitude of articles and monographs that bear his name as author.

"J. B.," as he was affectionately called by his many friends, was a recognized authority on stamp and bank note engraving. His collections, which served as a reference to many fellow hobbyists, demonstrated his painstaking research. An exhibitor for many years at national and international exhibitions, he consistently took high awards. He was always anxious to be of help and to impart to everyone his vast knowledge in the fields of philately and numismatics.

Dr. Blanchard was a Charter Member of The Essay-Proof Society and served not only formally as an officer and as Editor of this JOURNAL but also behind the scenes, never seeking personal recognition but only the furtherance of the aims of this Society.

Active in other organizations, he was a Governor of the Society of Paper Money Collectors and a member of the New York Numismatic Club, the British North American Philatelic Society and the American Philatelic Society.

Banknote Research
Rewarding and Revealing

By Dr. Glenn E. Jackson

An amazing amount of pleasure can be had in doing a bit of research as a supplement to collecting bank notes. The source of the vignettes and the signatures appearing on the notes can often be identified with some important person or historical event. A look into the works of engravers most often reveals many accomplishments in other fields of art, and the records of the engraving firms as well as the companies that issue the notes make interesting reading.

In doing just this sort of thing, I may have quite unexpectedly discovered the original scenes from which the central vignettes of the $1 and $2.50 Illinois State Bank notes were derived.



Fig. 1. Proof $2.50 note, State Bank of Illinois with Buffalo Bull in central vignette. Imprint Rawdon, Wright & Hatch, N. Y.

Adrien Boutrelle Photo

A search through Catlin's "North American Indian Portfolio" printed in 1844 disclosed a familiar looking colored print of a buffalo bull. This is a beautiful picture of a buffalo with huge head and shoulders and unusual eyes which appear to be almost crossed. Catlin's description of this animal in his letter of 1832, written while with the Indians at the "mouth of the Yellowstone," is most interesting:

> The buffalo bull is one of the most formidible and frightful looking animals in the world when excited to resistance; his long shaggy mane hangs in great profusion over his neck and shoulders and often extends quite close to the ground. One of the most remarkable characteristics of the buffalo is the peculiar formation and expression of the eye, the ball of which is very large and white, and the iris jet black. The lids of the eye seem always to be strained quite open, and the ball rolling forward and down so that a considerable part of the iris is hidden behind the lower lid, while the pure white of the eyeball glares out over it in an arch, in the shape of a moon at the end of its first quarter.

Comparing Catlin's buffalo bull (Fig. 2) with the note in Fig. 1 one sees a striking similarity. That only the eyes and the background are different leads me to believe the engraver did not have the opportunity to read Catlin's description of the bull or the eyes would have been the same. Checking further, I found a definite similiarity between Catlin's Plate #7 entitled "Buffalo Hunt, Chase" (Fig. 4) and the vignette signed by James Smillie on the $1 note of the same series (Fig. 3).



Fig. 2. Buffalo Bull, Grazing. (Plate #2, Catlin's North American Indian Collection) Published in London 1844.

Continuing Catlin's letter he tells how he enjoys the Hunt or Chase:

> The mode in which these Indians kill this noble animal is spirited and thrilling in the extreme:—I have almost daily accompanied parties of Indians to see the fun, and have often shared in it myself; but much oftener ran my horse by their sides to see how the thing was done—to study the modes and expressions of these noble scenes, which I am industriously putting upon the canvas. They are all (or nearly so) killed with arrows and the lance while at full speed; and the reader may easily imagine that these scenes offered the most spirited and picturesque views of the sporting kind that can possible be seen.

In comparing the vignette (Fig. 3) with the original (Fig. 4) one sees two differences, namely: some of the scene has been omitted in the vignette, and the time is an instant before the original scene. I would surmise that a portion was omitted because of the limited size of the vignette. The time most probably was changed because Mr. Smillie did not enjoy the "kill" as did Catlin, thus making the scene less gory by placing the action a moment earlier. In the vignette the arrow is in the Indian's bow rather than in the bleeding buffalo. Also, the Indian at the left of the scene is stepping from his horse, which in the original is gored and falling. The Indian, his fallen horse, and the buffalo (center foreground) have been omitted in the vignette, as have many of the background animals.

It is interesting to note that in the continuation of this same letter Mr. Catlin suggests that Yellowstone country be set aside as a park for the buffalo and Indians to live unmolested by the white man; he remarked that if this should be his only accomplishment he would consider his life very worthwhile. I believe we are safe in adding the name of George Catlin to the list of great artists whose works are represented on banknotes.



Fig. 3. $1 note, State Bank of Illinois, central vignette (signed by James Smillie), modified version of Catlin's painting, Buffalo Hunt, Chase. Dated 1840.
Adrien Boutrelle Photo



Fig. 4. Buffalo Hunt, Chase. Plate #7, Catlin's North American Indian Collection which are lithographed prints in color depicting his paintings done in 1832-33.

The Proofs of Cochin

By Derek Palmer

INTRODUCTION

Cochin is a small but important state in the south-west of India with a long and interesting history. Known to the Romans, Greeks and Hebrews, Cochin has the best natural port on the west coast of India; Vasco de Gama selected it for a Portuguese establishment; and the Jesuit, St. Francis Xavier, founded a mission there in 1530. Philatelically, Cochin is a very clean country; its stamps were issued exclusively for postal purposes; it had no commemorative or speculative issues.

The valuable work, *Perkins Bacon Record,* published by the Royal Philatelic Society, London, dealt only with the stamps printed by that famous firm during the 19th century. As little appears to have been written about the proofs of the issues which they printed in the present century, the following notes may be of interest to collectors of Cochin.

Of the five Indian Native States that had some of their issues printed by Perkins Bacon—Bhopal, Cochin, Indore, Jaipur and Kishangahr—Cochin was by far the firm's best customer, employing its services for some twenty-seven years.

The first Perkins Bacon-printed stamps appeared in 1911, shortly after the introduction of a monetary reform, whereby the old and complicated currency of 11 Cochin pies equalled one Cochin puttan was replaced by the Indian system.

There was a total of three issues, all of a similar design: a dignified portrait of the rulers, all of whom had the same name—Sir Sri Rama Varma, I, II and III, respectively. The one anna value of the second and third issues had a frame different from the first, as these stamps were widely used for revenue purposes also. The word "Revenue" was included in the inscription in addition to "Anchal," the name of the Cochin postal service.

Each design incorporated the four symbols of the State: the umbrella, the conch shell, the palanquin and the lamp, signifying protection, abundance, progress and education—symbols worthy of a hard-working people. (Fig. 13)

After 1938 Cochin's stamps were printed locally by lithography. In 1949 the State joined its southern neighbor to form the United State of Travancore-Cochin and finally in 1950, its independent "Anchal" was absorbed and replaced by the post of the Republic of India.

The following is a list of the proofs of Cochin that I have seen:

Ruler: VARMA I

Fig.	Description	Paper	Value	Colors	Observations
1.	Die proof	No wmk.	2 and 3 pies	Olive-yellow	Se-tenant pair
	Die proof	No wmk.	4 and 9 pies	Black	Se-tenant pair
	Die proof	No wmk.	2 and 3 annas	Black	Se-tenant pair
	Die proof	No wmk.	2 pies	Red-brown; blackish-brown	
	Die proof	No wmk.	3 pies	Olive-brown; blackish-brown; brown; ultra-marine; green	
	Die proof	No wmk.	4 pies	Olive-yellow	
	Die proof	No wmk.	9 pies	Olive-yellow	
2.	Plate proof	No wmk.	1 anna	Brown-orange	Colour of issued stamp
	Plate proof	Umbrella wmk.	1½ annas	Purple	Colour of issued stamp
3.	Die proof	Glossy card	1 anna	Black	Revenue stamp
	Plate proof	Glossy card	1 anna	Pale green	Revenue stamp



Fig. 1



Fig. 2 **Fig. 3**

Ruler: VARMA II

4.	Die proof	Thin card	6 pies	Red-brown	Colour of issued stamp
	Die proof	Thin card	2¼ annas	Yellow-green	Colour of issued stamp
	Plate proof	Umbrella wmk.	2 pies	Brown	Colour of issued stamp: gummed paper
	Plate proof	(S)PECIAL wmk.	4 pies	Green	Colour of issued stamp
	Plate proof	No wmk.	4 pies	Black	
	Plate proof	No wmk.	6 pies	Green	
	Plate proof	No wmk.	6 pies	Carmine	Gummed paper
	Plate proof	Umbrella wmk.	8 pies	Sepia	Colour of issued stamp
5.	Plate proof	No wmk.	1 anna	Green	
	Plate proof	Umbrella wmk.	2 annas	Grey	Colour of issued stamp
	Plate proof	Umbrella wmk.	3 annas	Vermilion	Colour of issued stamp
6.	Plate proof	Umbrella wmk.	6 annas	Red-brown	Colour of issued stamps, which were only issued overprinted ON C G S for official use
7.	?	No wmk.	6 pies	Green	A perforated, unwmked. and apparently genuinely used 6 pies stamp, printed in *green;* perhaps a proof used in error
8.	Die proof	Thin card	4 pies	Carmine	Unfinished die, used for postal cards
9.	Die proof	Umbrella wmk.	2 annas	Brown; light-green; yellow; violet; carmine; purple; red; orange-brown; dark green; ultramarine; blue	Foreign Bill; revenue stamp

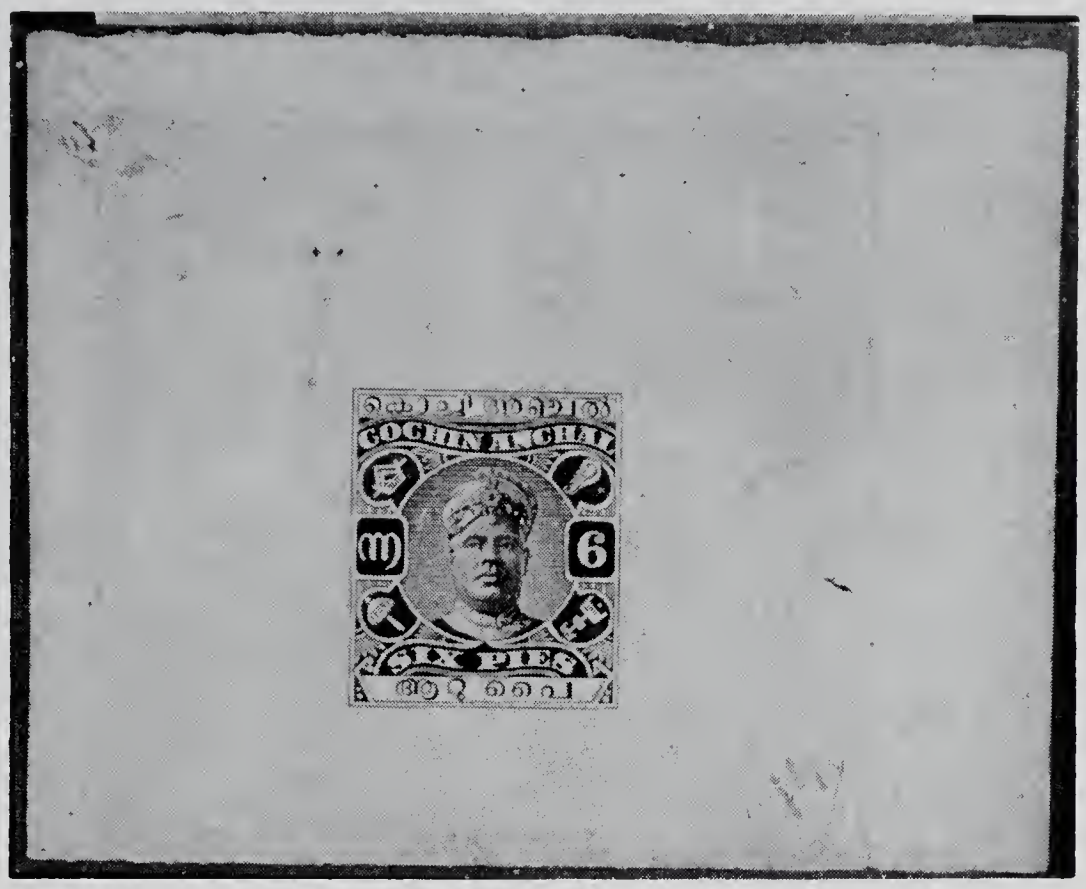


Fig. 4



Fig. 5



Fig. 6

Ruler: VARMA III

10.	Die Proof	Thin card	4 pies	Green	Colour of issued stamp
	Die Proof	Thin card	6 pies	Red-brown	Colour of issued stamp
	Die Proof	Thin card	1 anna	Yellow-brown	Colour of issued stamp
	Die Proof	Thin card	2¼ annas	Yellow-green	Colour of issued stamp
	Die Proof	Thin card	3 as. 4 pies	Violet	Colour of issued stamp
	Die Proof	Thin card	6 as. 8 pies	Red-brown	Colour of issued stamp
11.	Die proof	Thin card	—	Green	Head only, as used on postal cards
12.	Plate proof	Umbrella wmk.	2 pies	Brown	Colour of issued stamp
	Plate proof	Umbrella wmk.	4 pies	Green	id
	Plate proof	Umbrella wmk.	6 pies	Red-brown	id
	Plate proof	Umbrella wmk.	1 anna	Orange-brown	id
	Plate proof	Umbrella wmk.	1 as. 8 pies	Carmine	id
	Plate proof	Umbrella wmk.	2 annas	Grey	id
	Plate proof	Umbrella wmk.	3 annas	Vermilion	id
	Plate proof	Umbrella wmk.	3 as. 4 pies	Violet	id
	Plate proof	Umbrella wmk.	6 as. 8 pies	Sepia	id
	Plate proof	Umbrella wmk.	10 annas	Blue	id



Fig. 7



Fig. 9

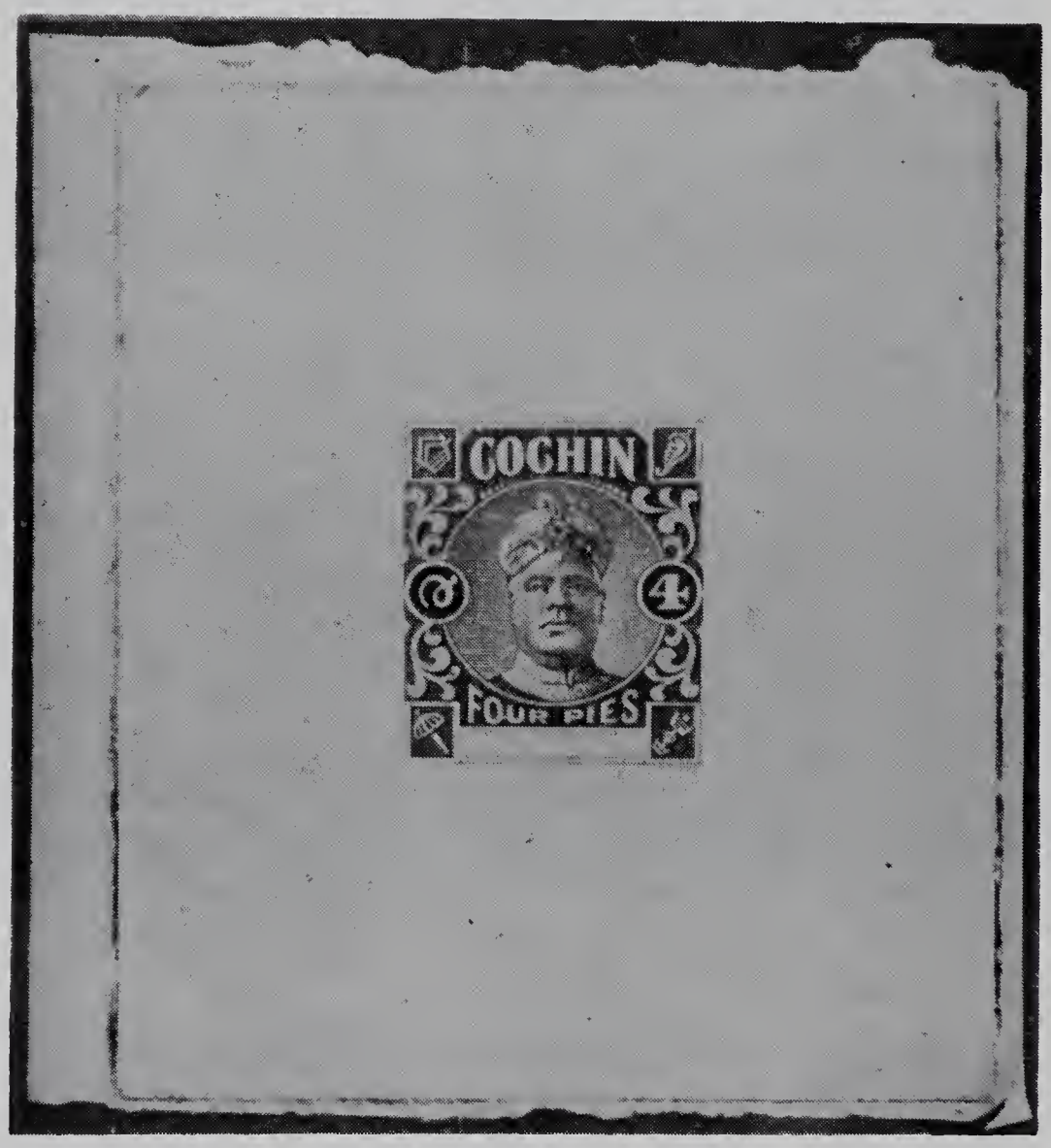


Fig. 8



Fig. 12



Fig. 10



Fig. 11



Fig. 13

Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting or Convention of the Essay-Proof Society and announce it as required by the Society's By-Laws.

The Annual Meeting for 1967 shall be held at the Robert Treat Hotel, Newark, N. J., September 23, 1967, at a time and place to be posted on the bulletin board in the lobby of the hotel and will be in session until all business which may lawfully come before the meeting shall have been transacted. The meeting may be recessed for such periods as may be deemed advisable during its continuance.

The election of Directors to replace those whose terms expire, and such other business as is provided for in Article III of the Society's By-Laws, shall constitute the agenda.

KENNETH MINUSE, *Secretary*

19th Century Proofs and Essays of Mexican Stamps

By John K. Bush

(Continued from JOURNAL No. 93, Page 25.)

Another unusual item is a strip of five imperforate proofs in black, one of each denomination (Fig. 19). Similar appearing proofs have been seen as single items, perhaps cut from such a strip.

P285-289	6c to 100c, black on white paper, vertical strip of five	$100.00

Similar proofs in black on white paper mounted on card with trial ARC "Mexico" overprint and numbers "1-72" are noted.

P290	6c black on card, Mexico name	$20.00
P291	12c black on card, Mexico name	20.00
P292	25c black on card, Mexico name	20.00
P293	50c black on card, Mexico name	20.00
P294	100c black on card, Mexico name	20.00

Another similar set of proofs, complete with ARC "Mexico" name and "1-72" overprint, but in black on brown paper mounted on card, exists in the writer's collection.

P295	6c black on brown on card, Mexico name	$20.00
P296	12c black on brown on card, Mexico name	20.00
P297	25c black on brown on card, Mexico name	20.00
P298	50c black on brown on card, Mexico name	20.00
P299	100c black on brown on card, Mexico name	20.00

Color trials of the 50c imperforate in grey, both with and without moire on the reverse, have been noted.

P300	50c grey with moire on reverse	$ 5.00
P301	50c grey without moire on reverse	10.00

All values are known without moire on the reverse and in normal colors. It is uncertain whether these are proofs or unfinished remainders, but since some bear what appear to be genuine trial numbers, the former seems to be more likely. These are not to be confused with the genuine errors found without moire but with normal district names and overprints and frequently in used condition.

Imperf.	P305	6c green	$ 3.00
	P306	12c blue	1.00
	P306a	with trial numbers	1.00
	P307	25c red	1.00
	P307a	with trial numbers	1.00
	P307b	on horizontally laid paper	15.00
	P308	50c yellow	2.00
	P308a	with trial numbers	3.00
	P308b	50c blue error	25.00
	P309	100c lilac	4.00
	P309a	with trial numbers	4.00
Perf.	P310	6c green	5.00
	P312	25c red	2.00
	P312a	with trial numbers	2.00
	P312b	on horizontally laid paper	15.00
	P313	50c yellow	5.00
	P314	100c lilac	7.00

Copies without consignment number, but with moire, are probably remainders. Copies without moire listed above are occasionally found in what appears to be a genuinely used

condition. These probably represent frauds on the Post Office. However, the great majority of used copies have fraudulent cancels and/or overprints. This is particularly so in the 50c denomination on which the forged overprint "Guanajuato" seems particularly prevalent.

The 1874 Issue

The initial printing of this issue was prepared by the American Bank Note Co. Proofs of their work exist in India on card, imperforate.

P320	5c brown, India paper on card	$5.00
P321	10c black, India paper on card	5.00
P322	25c blue, India paper on card	5.00
P323	50c green, India paper on card	5.00
P324	100c red, India paper on card	5.00

Similar examples, India on card, are noted in black. Only the 50c and 100c have been seen by the writer, but it is likely that the rest of the set exists.

P328	50c black, India paper on card	$10.00
P329	100c black, India paper on card	10.00

Somewhat similar imperforate proofs on India paper without card backing have also been noted. It is uncertain whether they were originally prepared in this form, or whether they were soaked off the carded form.

P330	5c brown on India paper	$3.00
P331	10c black on India paper	3.00
P332	25c blue on India paper	3.00
P333	50c green on India paper	3.00
P334	50c red on India paper	5.00

The initial Banknote printings were finely printed on a thin crisp paper. Copies are occasionally found without overprint and are attributed to samples provided the Mexican Government. The writer is quite uncertain how such could be distinguished from Banknote remainders, if any such existed. In deference to earlier writers their existence is noted, although the policy of this article is to exclude from proof category stamps whose only distinction is lack of district name or overprint.

The Juarez and Small Numeral Issues

No proofs are noted.

The 1884 and 1885 Issues

Some experts on these stamps are of the opinion that certain of the imperforate varieties are of proof status while others are merely remainders or the result of defective perforating equipment. The writer does not feel qualified to have an opinion on this point, and so will pass over these issues.

The 1886 Issue

These proofs are of curious appearance, the oval center of a stamp having been cut out, punched with a small hole and mounted on card. Some examples have an oval gold frame printed on the card in which the cut-out is centered (Fig. 20). Others have a frame of three oval brown lines (Fig. 21), and still others have been seen with no frame at all. This last group was noted in an auction lot consisting of nine stamps between the 1c and 25c denominations, but no further details are now available.

Mounted on cream colored cards with gold frame:

P340	1c green	$5.00
P341	2c brown-carmine	5.00
P342	4c red	5.00
P343	5c blue	5.00



Figure 20.



Figure 21.



Figure 23.



Figure 19.

P348	50c red (unissued denomination)	10.00
P349	1p red (unissued denomination)	10.00
P350	2p red (unissued denomination)	10.00
P351	5p red	10.00
P352	10p red	10.00

Mounted on brownish card with brown frame

P360	20c lilac	$7.50

The 1895 Issue

Proofs of the issued designs may be found on perforated stamp paper with "Correos EUM" watermark. The 10c denomination has been noted used on cover from Toluca. These proofs seem fairly plentiful.

P380-392 1c-10p, black $1.00 each, the set $10.00

A set of proofs in black may also be found printed on a presentation sheet which is also inscribed "Timbres Postales Mexicanas, 2 de Abril de 1895." Each proof is bordered by a wavy blue line in imitation of perforations. Proofs which have been cut from this presentation sheet have also been encountered.

P393	Presentation Sheet showing 1c to 10p in black	$75.00
	single copies cut therefrom, each	2.00

Imperforate trial color proofs of various denominations on unwatermarked paper have been encountered. Those noted are listed below, but doubtless others exist.

P395	5c black	$10.00
P396	5c deep green	10.00
P397	5c light blue	10.00
P398	5c red	10.00
P399	5c blue on enamelled paper (die proof)	10.00
P400	10c black	10.00
P401	12c maroon	10.00

Another curious proof encountered (Fig. 22) has the word "Prueba" engraved into the design diagonally across the upper left corner. These proofs were printed in sheets with elaborate marginal ornamentation. Possibly other colors exist.

P410	1c black	$7.00
P411	1c blue	7.00
P412	1c brown	7.00

Finally, two rare die proofs of unissued designs have been noted. Fig. 23 illustrates a 10c design in green with a central motif of a locomotive similar to that found on the peso values of the issued stamps. A note in Chapman's handwriting, which accompanies this item reads, "This proof is from a design of Edward Bouligay of the firm of Bouligay & Schmidt. The die was spoiled in the Government Office owing to being subjected to



Figure 22.



Figure 24.



Figure 25.

pressure before being hardened, and the specimen below is probably the only one in existence." An unfinished die proof of the border of this design with center missing is also noted (Fig. 24). This appears on a piece of card 76x100 mm.

P415	10c green on card (locomotive center)	$50.00
P416	10c black on card (center missing)	30.00

The 1899 Issue

This issue was engraved and printed by the firm of Bradbury, Wilkinson & Co., Ltd., London. Die proofs on thin card of the designs in issued colors exist, although it is reported that no more than five sets were printed. Some of these proofs bear the inscription of the engraver at the base of the card, and the 10c denomination shows an additional die number "505" below the inscription (Fig. 25). The size of the proofs range up to 49x52 mm.

P420	1c green	
P421	2c red	
P422	3c brown	The set $100.00
P423	5c blue	
P424	10c lavender and lilac (inscription and die number)	
P425	15c lavender and claret (inscription only)	
P426	20c rose and dark blue (inscription only)	
P427	50c red-lilac and black	
P428	1p blue and black (inscription only)	
P429	5p carmine and black	

Somewhat similar die proofs on squares of thin card, but in trial colors are also found. Presumably the three high values also exist.

P430	1c red	
P431	3c blue	
P433	5c green	
P434	10c red and blue	The set of six $50.00
P435	15c red and brown	
P436	20c lavender and claret	

Still others are noted of similar design and paper but cut closer and punched with the word "Specimen" at the base of each proof. These are said to have originated in the Bradbury, Wilkinson & Co. sample book.

P440	1c red	
P441	2c violet	
P442	3c blue	
P443	5c green	
P444	10c green and red	
P445	15c red and brown	The set $75.00

P446 20c lavender and claret
P447 50c orange and black
P448 1p purple and black
P449 5p blue and black

The issued sets occur with handstamped overprint "Muestra," meaning sample.

P450-459 1c to 5p in issued colors, Muestra overprint. The set $20.00

Finally, the stamps also occur with four small holes punched in the form of a diamond. These are also considered proofs or samples.

P460-469 1c to 5p in issued colors, punched. The set $20.00



Figure 26

Officials

Various examples of the first type are found imperforate. Whether these are plate proofs, imperforate remainders or the results of bad perforating equipment is uncertain. At any rate, these will be omitted from this listing.

However, the 1895 proofs in black (see P380-392) are found with red "Oficial" overprint. Curiously enough, although these proofs are by no means rare, copies of the ordinary black proofs have been found with forged red overprints.

P503-512 1c to 50c in issued colors, red "Official" overprint. The set $10.00

In addition, the issued stamps with "Correos EUM" watermark are also found with this same red "Oficial" handstamp (Fig. 26). Only denominations through the 50c are so found; the peso values did not appear to have received this overprint. Forged overprints exist.

P503-512 1c to 50c in issued colors, red "Oficial" overprint The set $10.00

Porte De Mar Stamps

Several color proofs of the 1879 Porte de Mar stamps have been noted. These seem to be scarce despite the probability that a sheet of each were printed.

P520	2c red	$10.00
P521	2c purple	10.00
P523	2c blue	10.00
P524	5c brown	10.00

Acknowledgments

Although a majority of the proofs and essays described are in the writer's personal collection, a number of valuable additions have been made through the courtesy of others. Among those who contributed are Mr. Herbert Strauss of England, Mr. Henri Schiller of Paris and Mr. James H. Beal of Warren, Ohio. Thanks are herewith extended for their help, as well as to The Philatelic Foundation for making available The Luff Reference Collection.

(Concluded.)

French Favor Sheet of 1966

By George W. Caldwell

In late 1966, the philatelic press noted the availability of a French favor sheet which has great potential appeal to those interested in graphic arts techniques used in postage stamp production. The item was produced by the French government security printing plant (Imprimerie des Timbres Poste) in Paris. It shows stages in the production of the one franc fine arts stamp reproducing Georges de la Tour's painting "The New Born".

The print at the left of the sheet is labeled copper plate transfer. Presumably this was from an etched die made by Claude Durrens and used as a guide in positioning the design on the several dies required, thereby preventing unwanted color overlaps. The middle print is in two or more colors, and the last, the completed stamp.



This sheet was intended to show "the printing phases" in the production of the stamp. The selection, however, is misleading. Waller Sager, in his article "The French Art Stamps" (*The American Philatelist,* February 1967, pp. 337-38) states that two plates were used. Another source indicated that the picture at the left of the sheet is tricolored. An advertisement in *Stamps* implied that the sheet shows "the three stages, and that the left is a partial printing by the offset process". As a multicolored stamp, more than two plates were required despite the use of color overlapping.

The printing was limited to the number of subscriptions received within a limited period of two months. The price was five francs (one dollar U. S.), with the proceeds going to the Postal Museum in Paris.

The Life and Work of Thomas F. Morris (1852-1898)

Designer of Bank Notes and Stamps

By Thomas F. Morris II

(Continued from JOURNAL No. 93, Page 16.)

(All illustrations used in all installments of this biography have been made from photographs and reproductions by Adrienne Boutrelle.)

Stamp Design and Color Changes of the Period

The reason for issuance of a 1c stamp of new design at this time is not clear. Lester Brookman quotes an 1887 report of the Third Assistant Postmaster General saying that, previous to his accession to office, steps had already been taken to redesign the 1c denomination and three of the embossed envelopes because of worn dies.[6] Although this probably did apply to the postal stationery, Brookman surmises a more likely reason for the stamp to have been the simple desire to change a design that had grown tiresome after uninterrupted usage since 1870. The new 2c Washington (Scott 213) merely substituted a more manageable green for the troublesome red-brown of the 1883 issue. But the new 3c vermilion (Scott 214) of even more mysterious origin used Continental's re-engraved die of the 3c value of National's 1870 issue; this stamp carried the lettered denomination in a curved line for additional differentiation from the 2c Washington. Since most of the 3c vermilions were used in New York and Boston, some better reason than is known must have existed for its issuance at all under the current schedule of postal rates. When found on cover, it is most often used in combination with other denominations.

In 1888, the colors of two of my father's prior designs were also changed. The 5c brown Garfield was issued February 18 in indigo and deep blue hues; the 4c blue green Jackson appeared on November 21 dressed in carmine and rose shades. The same plates which produced the earlier colors were used in 1888, without alteration of design.

The 1c ultramarine Franklin was the last United States stamp on which he worked until given the rush job of modifying American's 1890 designs to differentiate the Bureau's 1894 production, together with alterations and additions to the four high values of the issue. Because the re-engraving of dies is in some ways more demanding than original work, the 1894 series will be discussed in some detail in its chronological place. For my father it was less a problem in design than in scheduling against tight deadlines and in critical proofing of a substantial amount of re-engraving.

Resignation from The American

The reasons for Tom Morris' decision to leave American after 19 years of service have always been cloaked in conjecture, even for his family. When my mother learned he had left because he "could not progress further," and chose not to press for details about an unpleasant subject, she could only guess what he meant. She did know that some time in the fall of 1887, Mr. J. D. Messner of Short Hills, N. J., a young and aggressive college graduate who had bought into the Homer Lee Bank Note Co., spent an evening at their Brooklyn home. In my father's backroom study they talked until 2 A.M., when suddenly Mr. Messner realized the time and the impossibility of getting a train home until the next morning. He stayed overnight and, to my mother's mortification, had to throw his overcoat over the bed when it turned cold. But it seemed im-

6. Lester G. Brookman, *The 19th Century Postage Stamps of the United States,* Vol. II, p. 121 (New York, H. L. Lindquist Publications, 1947)



Mr. Homer Lee

probable that her husband would bring to a close the intimate associations of many years with American's artists and craftsmen solely because of the extra six hundred dollars a year the Homer Lee position would pay.

In mid-December, 1887, we come abruptly upon two terse entries in his diary for which we have not been prepared by any previous intimation of discontent:

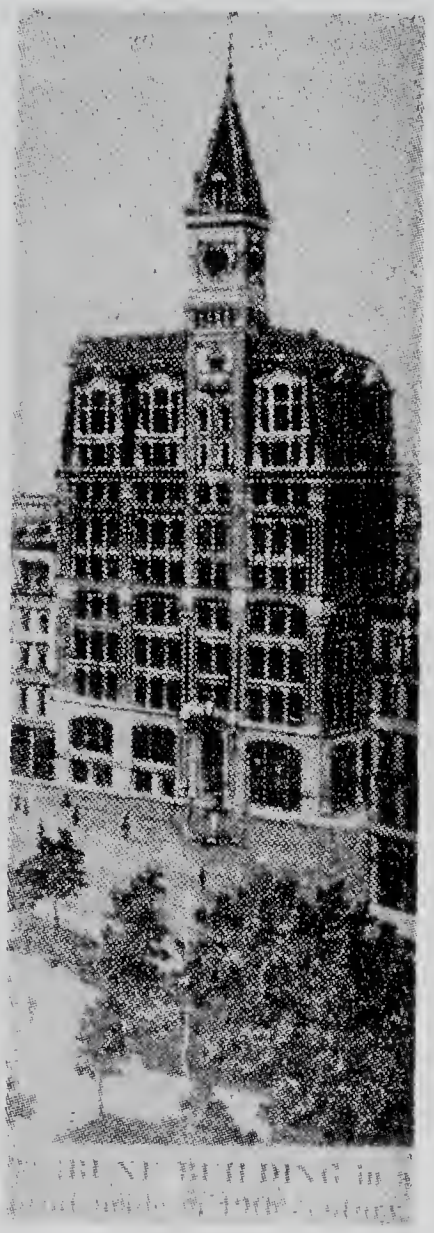
> Thurs. Dec. 15: sent in Resignation to take effect Sat. the 17th.
>
> Sat. Dec. 15: gave Company 4 days for lost time; (paid three days time).

That was short notice, and evidence of extreme aggravation. It is wholly possible my father had given American a chance to match the Homer Lee offer and that the management had declined either to do that or to make any commitment about what he could expect in future compensation. It is also possible that the heavy work load had persuaded the company to divide the administration and authority of the Designing Department, itself raising a barrier against his prospective earning power. There was, however, a very weighty deterrent to leaving the "Consolidation": it enjoyed an effective monopoly of the profitable work in the bank note business. In a real and practical sense such companies as Franklin, International and Homer Lee had to get along on what was left over after American took what it wanted and could schedule to meet buyers' requirements. Anyone who knew the structure of the bank note industry as well as my father would not happily have jumped into that kind of uneven competition without strong personal provocation.

Association with Homer Lee Bank Note Co.

But all this is wholly speculative and not really pertinent to our narrative. Tom Morris reported to the Homer Lee plant in the Tribune Building on Tuesday, January

3, 1888, as "Superintendent of Design and Engraving" (according to the newspaper account), and Alfred S. Major succeeded to his position at American. Major had entered the modelling department under my father's tutelage on October 17, 1881. Well connected through one of the owners of Major & Knapp, large New York lithographers, his progress nonetheless had been encouraged by my father on sheer merit. They were close friends, comrade watercolorists and fellow habitues of every art exhibition New York offered. Major grew into well-earned eminence in miniature design and served American as vice-president during the last 12 of his 48 years with the company.



The Tribune Bldg. in New York City, headquarters of the Homer Lee Company. The engraving and designing rooms were on the first floor.

The change in setting was less important to Tom Morris than the difference he found in number and quality of available technical skills. His diaries during the Homer Lee years (1888-1893) carry the names and addresses of several artists and engravers, some of whom were employed by the "Consolidation." He continued close personal friendships with them—Christian Rost, Lewis Delnoce, Frank Emerson, Fred Gersch, James Kennedy and Charles Schlecht, who lived then at 446 East 57th Street, Manhattan, and had his studio on 56th Street. But that first day on the new job, after getting acquainted with those engravers whom he did not know and looking over their facilities, was spent making a careful examination of the company's "stock" of dies.

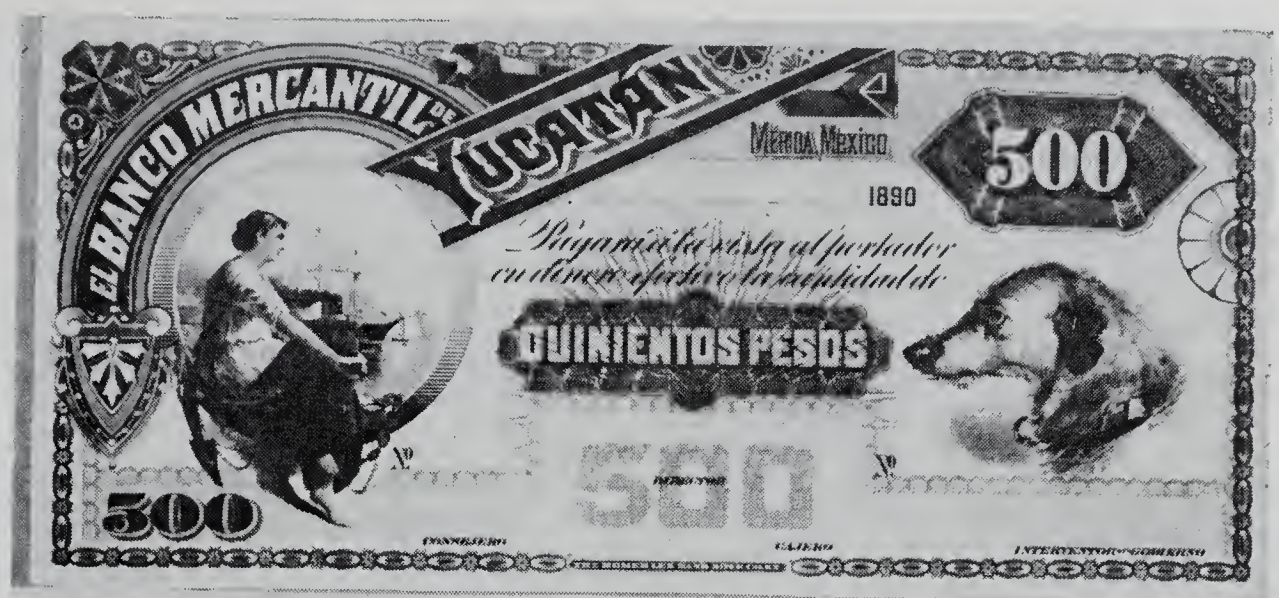
This was a bank note company's greatest physical asset; upon its quality and variety depended the designer's ability to "assemble" those models needed to compete successfully for new business without incurring the cost of a lot of new engravings, especially when early delivery of an order was required.



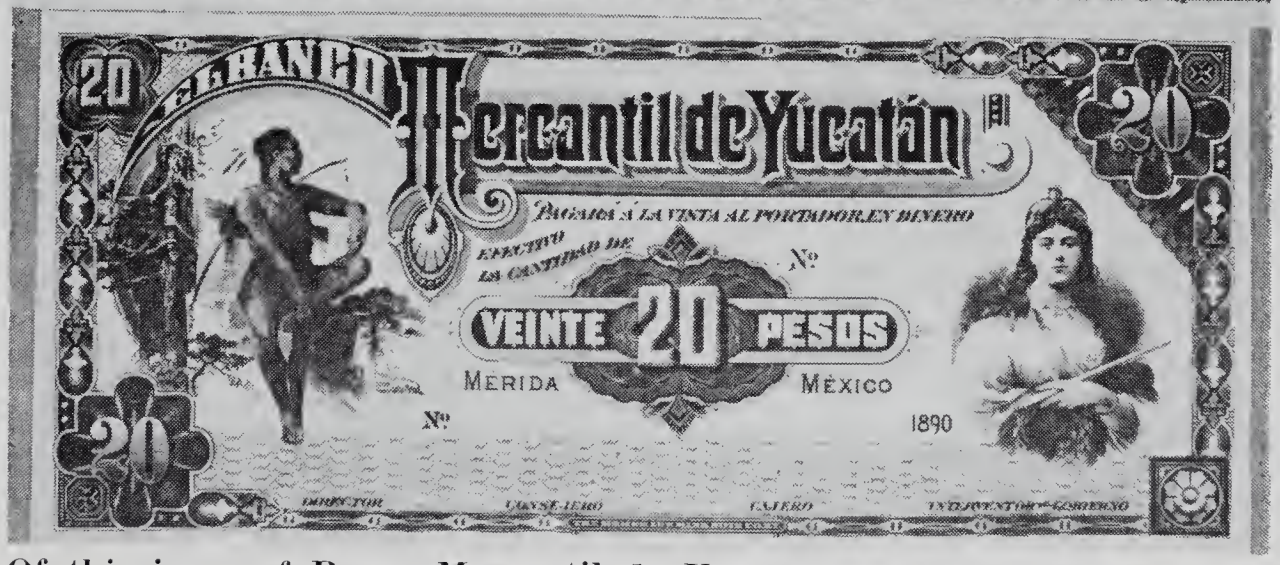
The Homer Lee Company's new design for commercial purposes.

The early 1888 diary entries, beginning with the San Juan drawing done on his second day with Homer Lee, best describes the nature of the new company's work. It consisted mainly of bonds and stock certificates for domestic railroads, public utilities, natural gas developers and mining and manufacturing companies. In all of 1888 only two foreign designs, other than the San Juan stock certificate, are recorded: a $25 bank note for El Banco de Espana and a $5 note for Diego Hernandez Escudero.

Drawing of scrip and panels (dies) for San Juan S. & M. Co. stock certificate.
Colorado Central Consol. Mining Co. stk. certif. special tint. Fixed bond.
(Sat. Jan. 7: letter to Mr. Major [James P.])
N. Y. Clearing House Assn. $10,000 note.
(Mon. Jan. 9: met Lyman Fiske. Letter to Major.)
[Note: Fiske was an artist at American. The absence of "Mr." before this "Major" suggests a congratulatory letter to his successor, since T. F. M. usually reserved the title "Mr." for older men.]
Everett Coal & Iron Co. bond—worked from 2:30 to 7 o'clock and from 10 to 4 in the morning on it.
Changes in misc. unfinished models.
(Fri. Jan. 20: Death of Mr. Wm. Main Smillie. [Butler] Packard called at office.)
(Mon. Jan. 23: off to Mr. Smillie's funeral at Calvary Baptist Church, 57th St. With Messner to Yonkers to see Mr. [Alfred] Jones.)
Phila. & Reading back and coupon.
Seaboard Natl. Bank stock.
Cato Coal & Coke Co., new stock certificate and heading for coupon sheet.
Calumet Canal I. Co., new stock certificate and bond endorsement.
(Thurs. Jan. 26: to lunch with G.F.C.S[millie]; anticipating a failure of C.N.B. Co.? Messner to Philadelphia.)
Centralia bond end and coupon.
Menu, Lincoln's Birthday dinner.
Williamsport & Binghamton—bond face.
Aetna Iron Works—bond changes, face and back, trustees' Certificate scrip drawing.
(Wed. Feb. 1: letter from G.F.C.S.)
Started Chinese bond. Changes on San Juan proofs.
Phi Delta Theta fraternity certif. Check form "Homer Lee."
(Fri. Feb. 10: letter and proofs from G.F.C.S.)
(Sat. Feb. 11: saw G.F.C.S. on business; spoke to Mr. Messner about him. Letter to G.F.C.S.)
(Mon. Feb. 13: Mr. Messner home sick.)
South Penn. R.R. bond heading.
(Tues. Feb. 21: at 1 o'clock heard the sad! sad! news in the death of my dear friend Messner. This is indeed an affliction.)
(Wed. Feb. 22: holiday. Train out to Springfield [Millburn Station] on D. L. & W. to see Mrs. Messner and family.)
East Penn. R.R. order in hand.
(Mon. Feb. 27: met Mr. Beasley, Treas. of Co. at Cable's [2 hrs.]; Mr. Lee in full charge.)
(Tues. Feb. 28: interview with Pres't. of Co.)
Interstate Rapid Transit bond model finished.
New York & Ohio River bond face finished.
Fourteenth St. Natl. Bank stock certif.
(Mon. Mar. 5: G.F.C.S. called, went to lunch, and saw him again at night.)







Of this issue of Banco Mercantil de Yucatan notes only three of the Morris designs are here illustrated.

(Tues. Mar. 6: G.F.C.S. making arrangements with Homer Lee. To decide tomorrow. To home overnight.)

(Wed. Mar. 7: G.F.C.S. engaged by H.L.B.N. Co., @ $70 per week.)

Die for stub of Wheeling & Lake Erie stock (very large)

Crane Elevator Co. letterhead.

Started script of Chicago, Peoria & St. Louis R.R.

(Sat. Mar. 10: G.F.C.S.—vign.—made wheel of fortune; die corner to Stock Certif. [lathe work].)

Reversals at Homer Lee Bank Note Co.

Thus ended the diary for the first two months of my father's activity at Homer Lee. In acquiring "Fred" Smillie the company now had a competent portrait and figure engraver. But in the sudden death of young Mr. Messner the company had lost its driving force, and he would be difficult to replace. Mr. Lee himself was a man of substantial estate in which the bank note company was but a minor holding. He did

not wish to assume managerial responsibility and preferred that the company maintain a modest, even gait without such ambitious expansion plans as Messner had blueprinted. Indeed, in just two months the future of the Homer Lee company looked far less auspicious to my father than it had under Messner's energetic leadership. But the volume of work had been profitable and response to solicitations by sample encouraging. Apparently my father's long meetings with Messrs. Lee and Beasley convinced them the company then had the technical skills to perform superior work if it could be obtained. He could not have known that Smillie's first work for the company—a wheel of fortune—symbolized both the tragic loss of Mr. J. D. Messner and the extremely unpleasant dissolution of my father's friendship with Fred Smillie five years hence.



Engraving Department Personnel Homer Lee Bank Note Company

Left to right, top row: John O'Brien, L.E.; Cyril Harrison, L.E.; Capt. Kittle, T.; Rem Meeker, L.E.

Second row: Jack Allen, L.E.; C. W. Wittenauer, P.E.; Frank Tyler, L.E.; John Fisher, D.; Muir, S.E.; Warren, L.E.; Cy Tichenor, L.E.; Jack White, L.E.; Rowden, L.

Bottom row: Wright, T.; Wm. Oliver, L.E.; J. D. Messner, Manager & Treasurer; H. S. Beckwith, P.E.; David Harrison, Foreman T.

(Guide to identify above members' professions: D—designer; P.E.—picture engraver; L.E.—letter engraver; S.E.—scrip engraver; L.—lathe operator; T.—transferrer.)

At this critical point in the future of the Homer Lee Company an act of God gave its owners the better part of a week to reach some conclusions about its operation and management. The Great Blizzard of '88 struck:

Sun. Mar. 11: to Mother's at 10 o'clock. Stayed over night. Bad storm.

Mon. Mar. 12: too stormy to go downtown (snow). Worked on "dies" 9 hours. The Blizzard. To Mother's. No cars.

Tues. Mar. 13: worked at Mother's in morning. Down (to office) at 2 o'clock, all surface cars snowed up. N. York's first blizzard. Home at night.

Wed. Mar. 14: home all day working on "dies."
Sat. Mar. 17: with Homer Lee to dinner.





Morris' designs for Republique d'Haiti bank notes.

Mr. Lee announced his decision to carry on, satisfied with a modest profit from a modest enterprise. Perhaps the best evidence that things went well is my father's diary entry for March 6, 1889, about a year later: "Putting up Litho. steam press in Homer Lee." This enabled the company to compete in a lower-priced field. Then less than three weeks later we find in the diary: "Spoke to Mr. Lee about 100 shares of Co. stock." My father did not get them.

This brief note is found in his 1890 diary dated January 16: "8:10 P.M. baby boy born." He was later to be named "Thomas F. II." A third son was later added to his growing family; "Morgan F." was born December 26, 1891.

A Contemporary View of the Homer Lee Bank Note Co.

The October 1888 issue of *Paper and Press,* a trade journal published in Philadelphia, gave an excellent resume of the history and contemplated future of the Homer Lee

organization. It is reproduced here because of the valuable insights given into the bank note printing industry:

Homer Lee . . . is a native of Mansfield, O., and was taught engraving by his father. At an early age he went to Cincinnati, and made application to the American Bank Note Company for a position, but they could see nothing in him. This first and unsuccessful effort to secure employment away from home was no doubt the turning point in his life and gave us the great establishment of which he is the working head, for had he been successful, his skill and energies would not have found the recognition they enjoy today. After this he came to New York and found a position on John Street, with a card engraver, at a salary of $100 for the first year, and one-half of what he could earn after 6 o'clock.

Before the year was up, however, his employer failed in business, and it became a question of going back to the West or starting for himself. With a saving of $300 as a working capital, and while yet a minor, the firm of Homer Lee & Co. began business (there being no "Co." however).

This business was started in Liberty Street, where the Real Estate Exchange now stands, as a visiting card shop. At this time he found it hard to induce customers to give him work, owing to his youth, and he hit upon a novel plan, which worked admirably, and caused no questions to be asked, by giving desk room to a fine elderly man, who read the papers in his office, and it went without saying that he was the "Co." and the solid man of the firm.



Morris' wash drawing design for a steamship company's bond heading.

It was a hard struggle for several years, when he secured a bond order from an Ohio railroad, with which he went to the American Bank Note Company, this time as a customer, and upon which he made his first $1,000. With this as a working capital, he had no further trouble, and seven years ago The Homer Lee Bank Note Company was incorporated, and to the skill and energy of its founder, together with the valuable assistance rendered by the President of the Company, Colonel Wm. L. Strong, much of its wonderful success must be attributed.

Mr. Lee has served several governments, as well as our own, as an expert, and it was largely due to his efforts that Congress passed the law making it a punishable crime to counterfeit foreign bank notes in this country. Before this law was passed it was a crime, singularly enough, to imitate a one-cent postage stamp for Cuba, but £25 notes of the Bank of England could be counterfeited here with impunity.

It was on his report that Secretary Folger took final action in the Doyle-Brockway-Charley Smith bond case, which broke up the most successful gang of counterfeiters in this country, whose skill baffled the Government for nearly twenty years.

In addition to its foreign work, this company does a large domestic business in engraving and printing bonds, stock certificates, etc., for municipal and state governments, railroads, mining and other corporations and development enterprises. Its success has been phenomenal It has competed successfully

with its rival, which has been in existence some seventy years and is made up of some twenty-five companies. Its plant is superb, and the company now has the stability to attract to it the best grade of work and the reputation to enable it to obtain profitable prices.

After a long and discouraging contest with the Governors of the New York Stock Exchange and the opposition of the rival company, its work was finally accepted by that body. This recognition marked a great change in the engraving business, the standard of quality was raised so high during its efforts to gain admission, and the character of work on engraved bonds was so changed, that a new order of things was the result, and the bank note business was completely revolutionized. The work of this company is now a good delivery on not only the New York stock exchanges, but also the London Stock Exchange, Berlin Stock Exchange, Frankfort Stock Exchange and the Paris Bourse.

The works of the company now occupy the larger part of the Tribune Building, and is one of the largest engraving establishments in the world, situated as it is on Printing House Square opposite Broadway, the City Hall, and the New York approach to the Brooklyn Bridge, which location makes it one of the best known business establishments and one of the landmarks of the metropolis. Here it is that all kinds of foreign bank notes and postage stamps, as well as domestic securities and paper money having a commercial money value, are engraved and printed with the highest possible degree of security against counterfeiting by hand as well as against photographic processes.

Travellers in foreign lands are made familiar with paper money engraved by this company, as it is patronized not only by our own Government, but by many others, its customers coming from all parts of the world, especially from the Spanish-speaking countries of South and Central America, Mexico and the West Indies. The high degree of excellence attained in engraving enables this company to control a large foreign business, and it is a recognized fact that, with the Southern Republics, America is the favored nation so far as this artistic industry is concerned.

The following letter from Geo. B. Ely, Secretary of the New York Stock Exchange, under date of July 31, 1886, referring to alleged favoritism towards the Homer Lee Company, very pertinently stated the views of his committee in the matter. He said:

"Too much importance cannot be attached to having the engraving and printing for the stocks and securities listed by our Exchange executed in a skilful manner. It is the duty of our committee to stand between the public and the counterfeiters. The engraving and printing must be of such excellent character that the work cannot be successfully imitated by ordinary means. The reasons we cannot accept the work of all engravers are too apparent to need reiteration. We must use every possible safeguard to prevent fraud. In addition to requiring first-class work on the part of the engraving companies, we must have it done by reliable parties who will give ample assurance that the plates will be securely kept where they cannot be stolen or duplicated by outsiders. We have no favoritism here. The sensation about a boycott is all nonsense. We must have first-class work—in fact extra, superior. We are bound to use every precaution against fraud. We can only avail ourselves of the services of first-class companies who have every facility for performing first-class work. The statement that the Homer Lee Bank Note Company has been unduly favored by the Governing Committee is devoid of truth. The engraving done and the paper supplied by this firm is first-class in every respect, fully equal to that done by any other company. They got in here by merit, not by favoritism. All the talk about this company is the result of jealousy, and nothing more."

His Interest in the Columbian Issue

To most collectors the World's Columbian Exposition at Chicago from May 1 through October, 1893, is memorable chiefly for the 50c coin struck in honor of the fair by the Treasury Department and the issue of 16 denominations of Columbian commemoratives by the Post Office Department. Because the "big Columbiads," as the department came to call them, were designed by Alfred Major and the challenging vignettes were engraved by Jones, Skinner and Savage, my father enjoyed a great, if vicarious, pleasure in their accomplishment. Evidence that he followed the progress of the issue is found in an undated New York newspaper clipping pasted in a journal he kept at the Homer Lee company:

> Postmaster General Bissell has given his last order for the printing of the Columbian postage stamps . . . This order for 165,000,000 completes the two thousand million contracted for by Mr. Wanamaker. The following circular has been sent to postmasters in this connection:
>
> 'Attention is invited to the following facts relative to Columbian stamps and envelopes:
>
> First. They will be good for postage without limit of time.
>
> Second. None will be furnished to postmasters after December 30, 1893.

> Third. These stamps have purposely been sent to postmasters withou requisitions from them . . .
>
> Fourth. The stamps so supplied must be kept for sale, as permission will not be given to return them, or the Columbian envelopes, for credit on the pretext that there is no sale for that particular issue. It is only by depleting their stock by sale that other stamps will be furnished.
>
> All postmasters are treated alike as to this series of stamped paper.'

Apparently it was taking a little pressure from headquarters to induce postmasters to cooperate in selling out the issue. The Department actually issued some five million stamps in excess of the original contract for two billion; of these over one billion nine hundred million were in the 1c and 2c values.

The Columbian Exposition was remarkably well planned and aggressively promoted. As early as 1890, Congress gave it official sanction and named a commission of able men under Thomas W. Palmer to oversee the elaborate project. It chose the eminent Daniel H. Burnham to supervise designing and construction and Frederick Law Olmstead to plan the landscaping. They engaged the finest architectural talent the country could command. Among others, McKim, Mead and White did the Agricultural Building, and Adler and Sullivan (in the Transportation Building) introduced functional architecture to the American scene.

As Postmaster General in 1889-1893 under Benjamin Harrison, John Wanamaker envisioned the "big Columbiads" both as commemorative stamps consonant with the artistry of the fair's designers and as powerful daily promotion for it throughout the year and all over the country. Foremost pioneer in effective and truthful retail advertising, this imaginative Philadelphia merchant put his convictions to work in the postal service. He introduced the smallest (UX11) and the largest (UX10) postal cards ever issued in the United States and made the Columbian envelopes break new ground in the postal stationery.

Philatelic lore about the losses of speculators in the high-value Columbians has tended to conceal from collectors the tremendous impact of the Exposition on the cultural attitudes of the American people and the artistic revolution it initiated, even in postage stamps and currency. Lured by every railroad's low excursion rates, hundreds of thousands from cities, hamlets and farms went to Chicago to see for themselves how far civilization had advanced at home and abroad. The *White City,* built partly on filled ground extending into Lake Michigan to house the fair, astonished them. One hundred and fifty buildings of Romanesque, Greek and Renaissance architecture rose gleaming before them, all exteriors made of a material called "staff," and resembling marble.

Within were many exhibits of foreign wares, giving natives a chance to compare American values in quality and utility with those from abroad. But also arrayed in splendor were collections of the best in contemporary foreign and American painting, sculpture and decorative arts. Indeed, the whole tone of the Exposition from the beginning had been planned for its cultural and educational influence. Americans from all walks of life, especially those to whom the few metropolitan museums ond private collections were inaccessible, returned home imbued with the wonder of this whole new world of beauty and with a livelier sense of its possibilities for esthetic pleasure in their daily surroundings. Public teaching of the fine arts can be said to date from the World's Columbian Exposition. And the force of its influence was soon to be felt in my father's professional work as a bank note designer.

(To be continued.)

The Pictorial Issues of French Colonies, 1891-1941

A Half-Century of Design and Production in Retrospect

By Robert G. Stone

(Continued from JOURNAL No. 90, Page 67.)

5. Somali Coast 1902-03 (Scott Nos. 34-63)

It may seem surprising that two years after the Congo fiasco another pictorial issue by the same designer (Merwart) and engraver (Damman) and printed again in recess by the same firm (Chassepot) would be essayed. Although the Congo issue had gained a measure of philatelic acceptance, it succeeded better in merely creating publicity. Governor Bonhoure of Somali Coast, a promoter like his predecessors Lagarde and Martineau and his successor Ormières, apparently took the attitude that publicity for the colony was more important than the approbation of philatelists or the income from stamp sales. In fact, the previous Obock and Somali pictorials had not sold too well, and there were considerable stocks still on hand in 1902 (except for the 1c to 10c values). Nevertheless, the colonial press began to hint of more legitimate reasons for a new issue for Somali Coast, in that the high values of 1893-94 had been widely used as currency among the natives and also as fiscal stamps, practices which the administration wished to stop.

The journal *La Politique Coloniale* reported in early 1899 that the Commission on Colonial Stamps (of the Ministry) would soon make a decision on the stamps of Obock and Djibouti, and then would take up the question of stamps for the African colonies. This revelation implies that a decision to have new pictorials for both Congo and Somali was probably made by mid-1899; but the Somali issue was assigned second priority, as it was known that the chosen engraver and printer could not handle both at the same time. This would explain why overprints were made in 1902 at Djibouti when the lower denominations ran short instead of reprinting these values from the 1894 plates, whereas the need for a 40c value that arose in February 1899 (change in rates) had been met by a new 40c denomination in the 1894 design (issued March 1900). Evidently, then, it was decided at least by late 1899, if not sooner, to have new pictorial designs for Somali Coast. Here a pointed question may be asked: Why was a 5 centimes in new colors but old 1894 design issued in early 1902, when the new designs were about ready to come out? This 5c was one of the series of color changes issued from 1900 on to show French accordance with the UPU color recommendations, but nearly the whole printing of this stamp was sold in Paris for the philatelic trade. As with many of the other 1900 color changes for French Colonies (Group Type) this 5c issue served more to make a political bow to the UPU than to meet a genuine postal need.

In August 1902, the first three stamps of the new issue (all in low denominations) appeared at Paris, the rest being scattered through August, October and December. Such a staggered release suggests pressure from the Ministry, slow procedures, and troubles in the press. As in the Congo 1900 issue, there are three designs, two in vertical rectangular shape, one in horizontal. However, two of the designs are now in small-size format, a retreat from the grandiose 1894 and 1900 issues—perhaps a concession to economy. It is obvious in comparing the three designs that the two small-sized ones were originally intended by Merwart to be printed in large-size format, and the effectiveness of the stamps suffers accordingly.

Again native scenes were chosen as subjects; but Maury sarcastically remarked that the illustration of the Tadjoura mosque (1c-15c) was not intended to show sympathy



Plate proof block of four of Mosque Type with value numeral "2," in green and black (unissued colors), ordinary paper, ungummed, good impression.

for the Muslim culture but to advertise the fact that the colony is located on the Bay of Tadjoura! The frames are once more rather ornate, although their native art motifs are subdued in favor of expansive lettering. Damman's engraving of the backgrounds of the frames is dark and "heavy" in an effort to create a contrast with the centers. The centers (subject plus background), executed in short, thin, indecisive etches (unlike his Congo subjects), come out tenuous and vague, unless the color is dark and the inking generous. At least the engraver did not this time have to contend with such an unfavorable paper and ink as in the Congo issue. But even on the whiter, smoother opaque paper used, the defects of the engraving are all too evident. The warrior design in the large-size format comes out best, if only because of its size.

Merwart's designs have good symmetry and balance; on the other hand his subjects are too cramped within the frames (mosque and camel "bump the ceiling"), a fault he avoided in his Congo designs. An unfortunate choice of colors in the 1902 printing made it a poor advertisement for bicolored stamps. The centers were printed in lighter shades than the frames, thus emphasizing the thinness in the center engraving. To correct this obvious bad judgment, a re-issue was made in September 1903, in which all the centers were in black, resulting in a considerable improvement on most denominations. However, with care even better results could have been had with colored centers, as suggested by several of the 1902 denominations and by some of the proofs and clandestine "errors." The deciding officials were shown a set of proofs in the adopted colors and another set with the same colors interchanged—in most cases they would have done better to have chosen the latter. (By mistake the 4c was printed in the inverted colors.) On certain values the hues to be adopted were pre-determined by adherence to the UPU color scheme, but certainly better shades and contrasts of these hues could have been found.

A factor that seems to have more of an effect here than in the Congo is the make-ready and plate pressure. Comparing some of the proofs and clandestine reprints with the stamps, one notes that heavy pressure and make-ready patching was generally used



Plate proof block of four of the 40c Camel Type, orange and black (1903 issued colors), on ordinary paper gummed. (May be a reprint).

on the stamps to overcome the weak engraving of the centers. In some of the printer's waste and reprints that were very carelessly made, the centers are hardly visible.

Strangely, the philatelic press had little to say about the 1902-03 Somali stamps when they first appeared—were the critics perhaps emotionally exhausted from their effulgence over the Congo's? Later, however (1903-09), when the printer's waste and clandestine reprints came on the market in great quantities, the press became angry indeed—while the Administration kept mum, yet took good mental notes, for the next Damman-engraved commercially recess-printed affair (Madagascar) was as relatively unsullied as it was pallid. From 1905, when the unofficial reprints were being used freely on mail at Djibouti to defraud the post, the Administration refused to demonetize the issue and did not replace it until 1909.

In passing we note that the paper of these stamps has a paper-maker's watermark in the sheet (B. F. K. RIVES), which certainly was not specified by the Ministry and therefore is not in the same category with the intentional watermarks for each stamp in the Congo issue.



Essay of the Warrior Type, bearing added imprint (just above name of colony) "Gravé & Imprimé a Paris," with value numeral "Of." Made after stamps were issued, as printer's advertising samples.

The Kohl "Handbuch" (II) states that the printing, as for the Congo issue, was done in part (centers?) by the Wittman firm of Paris, which again seems to us unlikely.

To sum up, we observe no innovations in this issue but a continuation of some features of the Obock-Somali 1893-94 and Congo issues, with, if anything, less success from an artistic and imaginative standpoint, and little improvement in execution.

The essays and proofs are not so varied nor numerous as those of Congo but again confusion is likely with the imperforate clandestine reprints and escaped printer's waste (some of which was sold by the *Agence* in Paris through collusion with officials). We list below what we believe to be legitimate proofs and essays (there are probably more that have not been reported). In general these are much scarcer than the reprints and waste. Of especial interest is the set of plate proofs with frame and center *colors* interchanged from those of the stamps. Also it is very unusual in French colonial die proofs to find color trials on India paper.

Of the Warrior design there are two essays, for which the center subjects seem to be essentially the same and similar to that of the stamp, one perhaps being slightly retouched from the other. But the frames of the two essays are quite different from the stamp and also considerably different from one another. Primarily the essay frames differ from that of the stamp in having their background rulings vertical in the upper half of the design and horizontal in the lower half, whereas the stamp is just the opposite. The essay with the words "Gravé et Imprimé a Paris" is coarsely engraved, the other essay

rather finely cut, the design differing only in very minute details. It is said that these essays were made after the printing of the stamp as advertising samples to show potential customers what Chassepot could do—the better essay is perhaps a slight improvement over the stamp.

In light of early British and American and present-day recess stamps, one wonders how either the public or the officials could have thought the Chassepot-Damman type engravings to hold any special merit over typo, regardless of the designs.



Plate proofs of Camel Type, with value "30" and of Warrior Type with value "1f," having colors of frame and center interchanged from the issued ones (1902). Ordinary paper, ungummed. The 30c has a weak impression of the center.

THE PROOFS

I. DIE PROOFS

All three designs, without numerals of value

1. On India paper, large margins (rare)
   Various colors (bicolored)
   Black

2. On thin paper, large margins (scarce)
   Various colors (bicolored)
   Black



Essay-drawing for the Camel Type

II. PLATE PROOFS

All three designs, on ordinary paper, with numerals of value (except 4.), ungummed; many very poor impressions (these may be "reprints"):

1. Imperforate color trials, various denominations, in two colors:
   black (frame) and green (center)—1, 2, 4, 5, 10, 25, 75c, 1fr
   black and rose—10, 25, 30, 40c
   violet and rose—15, 20, 50c, 5fr
   rose and blue—15, 20, 25, 50, 5fr
   deep green and rose—2fr
   (probably other colors and denominations exist) (common)

2. Imperforate color trials: (scarce)
   a. Complete set of denominations in colors inverse to those of the stamps, except 4c in same colors as stamp
   b. Complete set of denominations in issued colors, except 4c (1902) inverse to issued colors.
3. Same as 2a, but perforated and gummed (1 sheet of each) (v. rare)

THE ESSAYS

Essays (die or plate): made after the stamps and for the firm, not the Administration.

1. Warrior Type; reengraved: (common)
   a. Without indicia of any kind at bottom, fine engraving and sharp impressions, value "Of" (thinner than on essay b), without gum. Various colors (bicolored), on thick white wove paper.

b. With "GRAVE ET IMPRIME A PARIS" below center, and "A. CHASSEPOT PARIS" below frame; coarse engraving, poor impressions. Various colors (bicolored), without gum, on thick white wove paper.

(NOTE: Various so-called "proofs" with inverted centers, centers or frames alone, etc., on various papers, imperforate, are all printer's waste or clandestine reprint "errors," many sold in Switzerland in 1904. With or without gum, many colors. Also reprints in normal format, both perf. and imperf., gummed, issued and unissued colors, poor impressions, many used on mail.)

(To be continued.)

New Edition of Brookman's U. S. Work Available

The lack of a large supply of philatelic reference books is one of the chief deterrents to the wide dissemination of knowledge. Unfortunately, the hard economic facts of publishing preclude large press runs of books with a limited potential audience. One of the works in this category has been L. G. Brookman's *The United States Postage Stamps of the 19th Century*. First published in 1947, it was soon a sell-out and in recent years has been selling for as much as $85 a set at auction.

Now Mr. Brookman and the original publisher, H. L. Lindquist, have taken the initiative to give the world of U. S. specialization a much-needed boost. The author has corrected and revised the original manuscript and added a summary of the new knowledge that has come to light during the past two decades. The amount of this material is so great that three volumes will be necessary instead of the original two.

The first of the new volumes, covering the years 1847-57, is now available, complete with magnificent new illustrations. When the set is completed, a competent reviewer will analyze the essay-proof contents for this JOURNAL.

Orders are now being received for the full set, autographed, at $30. If preferred, $10 can be remitted in payment for the first volume and the other two will be billed upon mailing, but none will be autographed. Orders to be placed with H. L. Lindquist Publications, 153 Waverly Place, New York, N. Y. 10014.

The Gugler Engraving for the 4c 1890 Stamp

A life-sized steel engraving of Abraham Lincoln, completed in 1869 by Henry Gugler, was recently presented to the Milwaukee County (Wis.) Historical Society by the Gugler Lithographic Company, which he founded. Valued at more than $66,000, the engraving required nearly three years of painstaking work with a chisel on a steel plate. It has been called the finest such engraving ever made.

Henry Gugler, who came to the United States from Germany in 1853, was one of the first vignette engravers hired by the Bureau of Engraving and Printing. Many of the engravings used on our first paper money were his work. In 1866, he left the government agency to undertake the Lincoln engraving, the first life-sized steel engraved portrait ever attempted. It was used as the model for the 4c 1890 stamp, Scott type A63.

Gugler's son, Julius, came to Milwaukee in 1869. Nine years later, he and his father founded H. Gugler & Son, "the bank lithographers of the northwest," with $4,000 and one steam press. The company is now the oldest and largest privately owned lithographing firm in the state of Wisconsin.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to:

Kenneth Minuse, 1236 Grand Concourse, New York, N. Y. 10456 for sales of British North America essays and proofs.

Falk Finkelburg, 114-93 226 Street, Cambria Heights 11, New York, N. Y. for sales of United States essays and proofs.

When sales are not reported, no prices realized were received or items were imperfect or not important.

Auction catalogs should illustrate all essays not illustrated in standard catalogs. The essay and proof numbers are Scott's stamp numbers with E. P. S. catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog. U. S. essay numbers are from Brazer's Catalog of Essays for U. S. Stamps and its addenda.

ALL DESCRIPTIONS ARE FROM THE AUCTIONEER'S CATALOGS.

Robert Siegel Auction Galleries, New York, N. Y. Sale of June 22-24, 1966

1847	5c red-brown, plate proof on India	1P3	65.00
	5c red-brown, small die proof on bond	1P5	72.50
	5c red-brown, large die proof on white wove	1P1c	130.00
	5c sepia, large die proof on thin glazed card	1TC1	82.50
	5c black, trial color small die proof on India	1TC2	45.00
	5c deep blue, trial color small die proof on India	1TC2	40.00
	5c scarlet-vermilion, trial color large die proof on bond	1TC1	35.00
	5c yellow-green, trial color small die proof on bond, a bit toned	1TC1	32.50
	10c black, die proof on India	2P1	52.50
	10c brown, trial color large die proof on bond	2TC1	55.00
	10c blue, trial color large die proof on bond	2TC1	55.00
	10c black, large die proof on bond	2P1	60.00
	10c black, large die proof on white laid paper	2P1	60.00
	10c black, large die proof on wove paper	2P1	70.00
1875	5c red-brown, reproduction, plate proof on India horiz. pair one thin	3P3	40.00
	5c red-brown & 10c black, reproduction plate proofs on card	3P, 4P4	21.00
	10c black, reproduction plate proof on India	4P3	32.50
1875	1c-90c reprinted card proofs	40-47P4	30.00
1861	24c violet, (August) large die proof on India	60P1	200.00
	1c blue, plate proof on India, imprint plate No. 27, block of 8	63P3	90.00
	1c scarlet, trial color plate proof on wove top imprint, block of 12	63TC5	32.50
	1c same as last, but in brown	63TC5	32.50
	1c orange, plate proof on India, block of 4	71P3	21.00
1869	1c buff, plate essay block of 4 perf.	112E-Dd	25.00
	1c-90c complete set card proofs	112-129P4	57.50
	3c brown, orange, green, three plate essays block of 4, perf.	114E-Ch	40.00
1870-71	1c-90c National, complete set plate proofs on India	145-155P3	34.00
	6c carmine, large die sunk proof	148P1	52.50
	12c violet, large die sunk proof	151P1	52.50
1873	1c ultramarine, Continental, large die proof	156P1	130.00
1882	5c gray-brown, large die sunk proof	205P1	90.00
	1c bright ultramarine, large die proof, National Bank Note Co. imprint	206P1	120.00

1893	1c-$5 Columbian, complete set card proofs	230-245P4	125.00
	5c chocolate, large die proof on India on card	234P1	55.00
	5c chocolate, plate proof on India, block of 4	234P3	30.00
	$2 brown-red, plate proof on India, block of 4	242P3	77.50
1873	1c-$20 Officials, complete set card proofs	O1-O93P4	67.50
	1c-90c Officials, large die sunk proofs on cards O1-67	O72-93P1	500.00

Mayflower Auctions, New York, N. Y. Sale of June 16, 1966

1861	10c dark green, plate proof on India, horiz. pair	58P3	25.00
	1c blue, plate proof on India, imprint block of 8 (2x4)	63P3	28.00
1870-71	2c red-brown, plate proof on India, block of 4	146P3	6.50
1893	$ 5 black, plate proof on card	245P4	15.00
1873	$10 green & black, State Dept. plate proof on India	O70P3	6.00
	$20 green & black, State Dept. plate proof on India	O71P3	8.00
	2c blue, Playing Card on card, block of 4	R11P4	12.00
	3c green, Playing Card on card, block of 4	R17P4	5.00
	50c blue, Mortgage, on card, superb	R59P4	6.00
	2c pale blue & black, trial color plate proof on bond, block of 4	R104TC5	11.00
	20c red, Foreign Exchange, plate proof on card	R141P4	6.50
	$ 3 green & black Foreign Exchange plate proof on card	R147P4	3.00
1853-55	3c dull rose, plate essay on thick buff wove paper	11E-Je	3.25
	3c carmine, Bald Causland essay, coarse woodcut on wove paper on card	11E-Jb	3.25
1863	2c violet, essay on mauve wove paper on card	73E-Cb	7.50
1867	10c dark carmine, Sturgeon essay crossed "cancelled" on gummed thick white paper	89E-C	6.00
1869	12c green, essay on stamp paper, perf. 12, grilled and gummed, block of 4	117E-Ce	13.00

John A. Fox, New York, N. Y. Sale of July 8, 1966

1875	5c red-brown, reproduction, complete sheet of 50 plate proof on card		
	10c black, as above	3-4P4	1450.00
1872	30c orange & black, sheet of 50 on card, inverted center	R142aP4	3700.00
1908	10c Special Delivery essay, reduced pen & wash drawing on thin white card mounted on thick gray card	E7E-Aa	120.00
	10c blue, Special Delivery, engraved die essay on India on card	E7E-Ab	95.00
	10c green, Special Delivery, large die proof on India on card with impression of No. 440, typed at bottom	E7E1	125.00
1873	$2 black, State Dept., essay, frame only with other values on India	O68E-C	350.00
1868	12c purple, envelope essay on thin bluish-white wove paper, square cut	Thorp 32o	16.00
	15c blue, on buff laid paper, square cut	Thorp 35b	16.00

Carriers

Franklin, black, plate proof on India, block of 12, last four proofs show plate crack	LO3P3	90.00

Boyd's City Post

dark blue, on fawn diag. laid paper, four impressions, L. B. is albino, horiz. pairs, tete-beche	20LUP5	6.00
dark blue, tete-beche pair on fawn, diag. laid paper	20LUP5	6.00

dark blue, on white diag. laid paper, four impressions in block of 4, pairs tete-beche 20LUP5 7.50
light blue, Boyds Envelope proof on white horiz. laid paper, four impressions in block of 4, lower pair tete-beche 20LUP5 15.00

Hussey's Post

1880 black, trial color block of 20 (4x5) on horiz. laid paper, imperf. 87L73TC5 27.00

Pomeroy's Letter Express

Large illustrated label proofs, black on stiff card, a single and sheet of 11 subjects, all same theme, four different styles, two different sizes 36.00

Robert A. Siegel, New York, N. Y. Sale of October 4, 1966

1845 5c New York, dark green, trial color proof on bond 9X1TC 42.50
5c New York, black, plate proof on bluish bond 9X1P 42.50
1873 1c-30c Agriculture, small die proofs O1-O9P2 30.00
1c-10c Executive small die proofs O10-O14P2 17.50
1c-90c Post Office, small die proofs O47-O56P2 20.00
1c-90c War Department, small die proofs O83-O93P2 16.00
1c-90c War Department, four sets, different shades on card O83-93P4 31.00

Harmer, Rooke & Co., Inc. New York, N. Y. Sale of September 28-30, 1966

1867 3c scarlet, essay on salmon laid paper 65TC-Ec 6.50
3c essay grilled all over, sheet of 200 on wove paper, full gum 79E-Cf 150.00
3c essay, 13x16 grill on stamp paper, sheet of 100 imperf. and gummed 79E-C1 62.50
3c essay, 7x9½ grill, six impressions on card 83E-Bd 42.00
3c essay, dim red, irregular block of 48 on onion skin, six stamps at right cut in 83-B1 15.00

Unusual Essay-Proof Material at Robson Lowe Sales

The gold medal-winning L. E. Dawson collection of India sold at a Robson Lowe auction on Nov. 9, 1966, contained several significant pieces of essay-proof material, including the Lion and Palm half-anna in the 1853 original and 1890 photo-zinco impressions. A card bearing the two anna octagonal and rectangular essays for Scott type A4 pulled from an engraved copper plate as well as impressions of the four anna Die III framed by wavy lines, of the corner ornament used for the four anna and of the four anna essay head, Scott type A5, all in lake, brought 77 pounds.

On Nov. 23, 1966, a special sale devoted to British essays and proofs once again showed the strong interest in this specialty. The majority of the material came from the collection of the late Brig. F. M. Montresor. It contained a choice selection of die proofs of the original Colonial heads, which were pictured in detail in the sale catalog. One unusual item was a 1937 half pence Southern Rhodesia Edward VIII photographic essay sunk and placed in thick yellow card. It brought 36 pounds. A Jamaica 1919 six pence Abolition of Slavery imperforate proof of essay in carmine and indigo went for 260 pounds.

Correction

In the article "A Half Century of Engraving" in JOURNAL No. 93, page 19, line 8 should read "Newfoundland 1923 Type 76 . . . Type (A73)."

The Essay-Proof Society Catalog of British North America Essays and Proofs

By the Catalog Committee
Kenneth Minuse, Chairman
Robert H. Pratt, Vice-Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue. numbers with suffix of E for Essay and P for Proof, PX for Progressive Die Proof, plus a capital letter for each design and a small lower case letter for varieties.

Our Definitions. See JOURNAL No. 76, p. 148.

All items listed in this catalog will have been seen by someone on the Catalog Committee or by some other competent authority. At the end of the listings for each country will be found a description of any items that may have become connected with that country but for various reasons have been omitted from this catalog. If convincing evidence is submitted to justify their listing, this will be done at a later date. On completion of this present undertaking, it is planned to issue addenda as new material is seen.

ABBREVIATIONS

C—Canceled
E—Essay
E-1—Essay for which there is no corresponding Scott's number.
P—Proof
PX—Progressive Die Proof
TC—Trial Color Proof
S—Specimen
v.—vertical reading up
h.—horizontal
d.—diagonal
t.—top
b.—bottom
c.—center
l.—left
r.—right

1—die impression, large margins
2—die impression, small margins
3—plate impression on India paper
4—plate impression on cardboard
5—plate impression on paper other than India, imperforate
6—plate impression on paper other than India, perforated
8—plate impression from American Bank Note Co. trade sample sheet
9—plate impression from British American Bank Note Co. trade sample sheet
10—Perkins, Bacon & Co. 20th century printings of the Newfoundland Pence Issues

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(Cont'd. from JOURNAL No. 93 page 36)

Newfoundland

Corrections in JOURNAL No. 92

On page 187 109P4 should read "Plate proof"

On page 188 109P5 should read "Plate proof"

On page 190 delete 114P4 on card about .009" thick

166PX-A. 4 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004" thick "30.5.29" rose-red



166PX-B.

Frame, part of vignette etc.

166PX-B. 4 Cents.
Progressive die proof
about .004″ thick "30.5.29"
about .004″ thick
rose-red

166PX-C.

Same as PX-B except work outside vignette darkened.

166PX-C. 4 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "18.6.29."
rose-red

166PX-D

Portrait and leaves finished

166PX-D. 4 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "20.6.29."
rose-red

166PX-E.

Retouched by hand in black and color to show depth of color etc., with mss. "26.6."

166PX-E. 4 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick
red-violet

166PX-F.

166PX-F. 4 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick "2.7.29."
rose-red

166P1. 4 Cents.
Large die proof

a. on faint yellowish wove paper about .004″ thick with mss. "final"
red-violet

166TC1. 4 Cents.
Trial color large die proof

a. on faint yellowish wove paper about .004″ thick with albino die No. 797
black

166P2. 4 Cents.
Small die proof

c. on white wove paper about .0035″ thick with guide line
magenta

166P5. 4 Cents.
Plate proof

a. on faint yellowish wove paper about .004″ thick
violet-red

Engraved by C. Sigrist
Die No. 801

5 Cents.

There is no spur at the left bottom of the ornament under "5" at the left and right top of the stamp.



167PX-A.
No vignette

167PX-A. 5 Cents.
Progressive die proof

a. on faint yellowish wove paper about .004″ thick
dark violet



167PX-B.

Frame, borders and lettering almost complete

167PX-B. 5 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
gray-black

167PX-C.

Complete except for location mark at top

167PX-C. 5 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
gray-black

167PX-D.

Same as PX-C except location mark has been added and has mss. "final"

167PX-D. 5 Cents.
a. on faint yellowish wove paper about .004″ thick
gray-black

167P1. 5 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick
gray-green

167TC1. 5 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick with Die No. 801
black

167P2. 5 Cents.
Small die proof
c. on white wove paper about .0035″ thick with guide line
slate green

Die No. 817

6 Cents.

There is no period after "JOHN'S". The bottom ornament in the upper right corner ends in a curved leaf.

168P1. 6 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick with die No. 817
ultramarine

168TC1. 6 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick with die no. 817
black

168P2. 6 Cents.

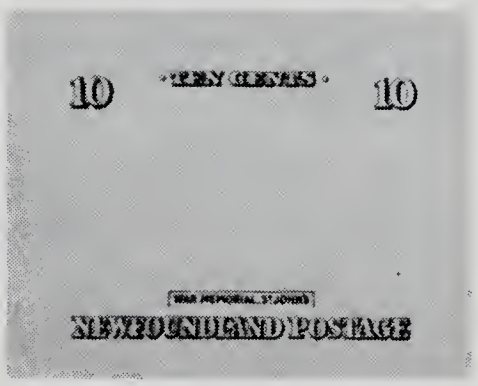
Small die proof
c. on white wove paper about .0035″ thick with guide line
ultramarine

Engraved by C. Sigrist

Die No. 813

10 Cents.

The torch at left side of stamp ends in a single flame



169PX-A.

1929-31

169PX-A.

169PX-A. 10 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark violet



169PX-B.

169PX-B. 10 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark violet

169PX-C.

No shading in sky or at right of monuments

169PX-C. 10 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "26.8.29."
dark violet

169PX-D.

Same as PX-C. except some shading has been added to the sky

169PX-D. 10 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "8.27.29."
dark violet

169PX-E.

Same as PX-D. except shading has been made heavier

169PX-E. 10 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "8.27.29."
dark violet

169PX-F.

Same as PX-E. except additional shading has been added to the sky

169PX-F. 10 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick "8.28.29"
dark violet

169P1. 10 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick
light violet

169T1. 10 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick
with die No. 813 in reverse
black

169P2. 10 Cents.
Small die proof
c. on white wove paper about .0035″ thick with guide line
dark violet

169P5. 10 Cents.
Plate proof
c. on white wove paper about .0035″ thick
dark violet

Engraved by C. Sigrest
Die No. 865.

14 Cents.

There is no ball at the end of the yard arm
unissued value

A plate was laid down for this value but no stamps were printed from it.

E-2. 14 Cents.
Small die essay
a. on faint yellowish wove paper about .004″ thick "13.11.29."
red-brown

Engraved by A. J. Downey
Die No. 828

15 Cents.

The "L" in "LEAVING" is under the "T" of "FIRST"

170PX-A.

Clouds are too heavy

170PX-A. 15 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick, dated "3 Dec. 1929" and pencil mss. "Soften clouds"
steel blue

170P1. 15 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick
with die No. 828 in reverse
dark blue
c. on white wove paper about .0035″ thick with guide line and die No. 828 in reverse
dark blue

Engraved by Wolfenden
Die No. 880

20 Cents

The "W" in "NEWFOUNDLAND" has sharp angles at bottom



171PX-A.

No. vignette

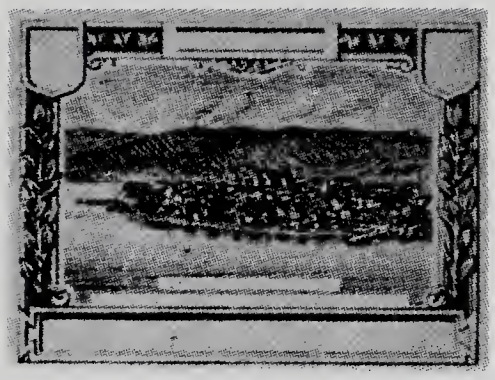
171PX-A. 20 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
black

171P2. 20 Cents.
Small die proof
a. on faint yellowish wove paper about .004″ thick with location mark above middle of proof, dated "17.6.30."
black
c. on white wove paper about .0035″ thick with guide line
deep black

Engraved by C. Sigrist
Die No. 855

8 Cents.

There are 2 horizontal lines above "EIGHT CENTS" and 3 berries on the laurel branch at right side of stamp. **1931.**



178PX-A.

No lettering or values

178PX-A. 8 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
green

178PX-B.

Vertical lines only and no color between letters in bottom label, inner line missing on top labels, shading on both "8's" is thin, sky, hills and water all darker than on finished design.

178PX-B. 8 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
orange-brown

178PX-C.

Same as PX-B but sky, hills and water are lighter.

178PX-C. 8 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
orange-brown

178PX-D.

Same as PX-C. but sky, hills and water have been darkened, but not as dark as PX-B.

178PX-D. 8 Cents.
Progressive die proof
a. on faint yellowish wove paper about. 004″ thick
orange-brown

178P1. 8 Cents.
Large die proof
a. on faint yellowish wove paper .004″ thick
orange-brown

178TC1. 8 Cents.
Trial color large die proof
a. on faint yellowish wove paper about .004″ thick
black

178P2. 8 Cents.
Small die proof
c. on white wove paper about .0035″ thick with guide line, stamp size
orange-brown

Engraved by C. Sigrest
Die No. 856

28 Cents.

The space between the building and the frame at the left side of the stamp is wider than on the De La Rue stamp and the weather vane at the top of the building is higher

Rejected, lettering and vignette too fuzzy

E-1. 28 Cents.
Unissued value.
Large die essay
a. on faint yellowish wove paper about .004″ thick
green



E-2.

Die No. 863

Lettering and vignette clearly engraved
A plate for this value was laid down but no stamps were issued

E-2. 28 Cents.
unissued value
Large die essay
a. on faint yellowish wove paper about .004″ thick
dark green

Engraved by C. Sigrest
Die No. 873

30 Cents.

The flutes on the right column are distinct and the ornaments around "POSTAGE" are different from those on the De La Rue stamp (Scott's No. 159)

1931.

182PX-A.

Incomplete frame only

182PX-A. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
olive-brown "7.5.30"

182PX-B.

Frame completed, lower central design added.

182PX-B. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown "13.5.30"

182PX-C.

Central design completed

182PX-C. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown "19.5.30"

182PX-D.

Sky over falls too heavy

182PX-D. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown

182PX-E.

Shading of sky over falls lightened

182PX-E. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown

182PX-F.

182PX-F. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown "26.5.30" with mss. "X"

182PX-G.

Same as PX-F. but lines have been deepened

182PX-G. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown with mss. "Approved" "27.5.30"

182PX-H.

Completed die, location mark added.

182PX-H. 30 Cents.
Progressive die proof
a. on faint yellowish wove paper about .004″ thick
dark olive-brown, stamp dated "28 May 1930"

182P1. 30 Cents.
Large die proof
a. on faint yellowish wove paper about .004″ thick
olive-brown with die No. 873 in reverse

182P2. 30 Cents.
Small die proof
d. on white wove watermarked paper about .0035″ thick
olive-brown

(To be continued)

Report of Society Monthly Meetings

JOSEPH G. REINIS, *Chairman* KENNETH MINUSE, *Secretary*

Meeting of December 14, 1966. Present were Mrs. Ehrenberg, Messrs. Altmann, Blanchard, Boutrelle, Brooks, Finkelburg, Herst, Jr., Jackson, Litt, Minuse, Morris, Reinis and Stumpp.

Thomas F. Morris showed a group of proofs of the 1901 Pan-American Exposition Issue, a few proofs of the 1904 Louisiana Purchase Exposition Issue, and a group of De La Rue essays and proofs of Hong Kong.

Dr. Glenn Jackson exhibited some specimens and proof bonds with proofs of matching vignettes. The bonds were designed by Miss Martha B. Morris, aunt of our Mr. Thomas F. Morris, and were printed by the International Bank Note Co., 1878-1902. The vignettes were engraved by Lorenzo J. Hatch (1856-1914).

Nathaniel Litt showed an original drawing for the frontispiece of an American Banknote Co. Presentation Folder, 1898.

Mrs. Rae D. Ehrenberg exhibited essays and trial color proofs of the U. S. Officials for the nine Departments. The essays shown consisted of a 3c Executive Department with "EXECUTIVE DEPT." across the top instead of "EXECUTIVE." From the Post Office Department were essays of the 1c, 2c, 3c and 90c with vignettes of portraits instead of numerals; these were in carmine, blue, black and black-brown on ivory paper, with the same denominations in the five Goodall colors. Trial color die and plate proofs in several denominations of each of the Departments were shown, including four combinations of colors for the $2 of the State Department. The exhibit concluded with pages of the Atlanta trial color proofs on card and the Goodall die proofs in all five colors.

Mr. Herman Herst, Jr. showed two interesting lots, both of which were recent finds, prompting him to add that in his belief there is still almost as much material yet to be discovered in original finds as may have been found in the past. The first lot consisted of several dozen die proofs on India, all reduced in size, but in shades and on a rather unusual paper. Some present felt that they might represent a printing not previously recorded, especially since several shades were unrecorded. This material turned up in a New England attic. The earliest stamp was from the 1869 issue and the latest, the 13c Harrison, Scott's No. 622. The commemoratives such as Louisiana, Jamestown, Walloons, etc., were well represented. The second lot, also a recent original find, consisted of some deeply engraved proofs of the 7c envelope, each with the Postmaster-General's note on them in his handwriting indicating that originally the head was much larger and the beard much longer. A surprise to our members were five or six essays indicating that they were prepared by the Treasury Department in the 1870's during experimentation with a press which would print in five colors at one time. In fact, each of these had a different design, each inscribed at the top "Printed in one impression." The colors bled into each other, so that the experiments were not successful, but they indicate that almost a century ago the Bureau was seeking a machine to do bicolor work. All the items described here, Mr. Herst explained, will be included in his 154th auction sale to take place in New York the evening of March 22nd at the Americana Hotel, along with other essay and proof material.

Meeting of January 10, 1967. Present were Mrs. Ehrenberg, Mrs. McCoy, Messrs. Altmann, Boutrelle, Brooks, Finkelburg, Gros, Holton, Jackson, Litt, Minuse, Morris and Reinis.

Thomas F. Morris exhibited his collection of 19th Century Tobacco and Snuff stamp proofs. The designs and geometric lathe work on these by the Bureau of Engraving and Printing and the Continental Bank Note Co. are examples of the most magnetic pieces of bank note work produced before or since. It is believed that George W. Casilear was responsible for the design of those done by the Bureau.

Mrs. Ethel B. McCoy showed pages from the first album of her Columbian Issue. Among the material shown were an invitation for the opening day ceremonies with various cards of admission, tickets to the Fair, both plain and surcharged "A," a notice from the Postmaster General describing the stamps about to be issued, a catalog of the exhibits at the Postage Stamp Exhibition held at the Fair with an application blank, cardboard proofs in pairs of the issue from the "Emerson Collection," small die proofs of the issue, the 1903 T. Roosevelt proofs, the entire issue overprinted "Specimen" and two entire sets of the issue showing shades in the stamps.

Dr. Glenn E. Jackson exhibited some beautiful examples of the engraver's art, including work done for the Scovill Co., among which were a proof of one of their stock certificates by the Continental Bank Note Co. and specimens of their present stock certificates by the American Bank Note Co. Also shown were engraved scrip used by the Scovill Co. during the bank holiday of 1933.

Nathaniel Litt showed some material from his collection of Paraguay, among which were full sheets of essays of the 2 reales of the 1870 issue in bistre and lake on yellowish card, a block of 4 in the issued

color and 12 different color essays, imperf. on medium stout paper. Mr. Litt explained that these last 12 essays were not reprints, as the reprints are on thicker paper and have a smooth, very white gum.

Meeting of February 8, 1967. Present were Messrs. Feldman, Gros, Litt, Markowits, Minuse, Reinis and Stumpp.

Nathaniel Litt exhibited the first volume of his prize-winning collection of the Air Mails of Uruguay, the whole of which collection will be shown at AMPHILEX, '67 in Amsterdam, Netherlands, in April of this year. It was unfortunate that the blizzard that evening in New York held down the attendance, as this was a very fine and interesting exhibit.

Secretary's Report

By Kenneth Minuse, *Secretary*

1236 Grand Concourse, New York, N. Y. 10456

Members Admitted

1066 Budd, James R., 130 Chicago Ave., Oak Park, Ill. 60302 (Obsolete U. S. Currency)
1067 Shectman, Louis, Lou's Jewel Box, 69th St. Terminal, Upper Darby, Pa. (U. S.)
1068 Van Buskirk, Harold, 4602 Devon, Houston, Texas 77027 (U. S.)
1069 Grebinger, James L., Box 614, Oak Park, Ill. 60303 (U. S. Obsolete Currency)
1070 Gartner, John, The Hawthorne Press Pty. Ltd., 15 Guildford Lane, Melbourne 67-2544, Australia (Victoria, Western Australia, Hong Kong)
1071 Hoober, Richard T., P. O. Box 196, Newfoundland, Pa. 18445 (Obsolete and Colonial Notes, Dealer in Paper Money)
1072 Stumpp, William A., 68 Mountain View Road, Millburn, N. J. 07041 (U. S. Currency Errors)
1073 Thompson, Rev. Walter N., 524 Hudson Street, Hoboken, N. J. 07030 (U. S. 3c 1851)
1074 Stewart, Donald, 483 Chalfonte, Grosse Pointe Farms, Mich. 48236 (Paper Money)
1075 Cook, Byron W., P. O. Box 181, Jackson, Miss. 39205 (Miss. Notes)
1076 DeVoss, Col. James T., P. O. Box 800, State College, Pa. 16801 (Canal Zone)
1077 Gary, Douglas, P. O. Box 457, Campbell, California 95008 (Unusual Covers, Dealer)

Applications Received

1078 Gareau, John M., 635 6th Ave., S. W., Calgary, Alberta, Canada (Canada Essays, Proofs, Specimens, Postal Stationary, Early Canada Used and Mint Singles, Blocks and Plate Blocks) by Kenneth Minuse
1079 Baron, Howard S., Sunnyridge Road, Harrison, N. Y. 10528 (No Specialty) by John J. Ford, Jr.
1080 Bower, Warren R., 2186 Birch Street, White Bear Lake, Minn. 55110 (U. S. Bank Note Postage Dues) by Kenneth Minuse
1081 Miseph, Randyll, 70 Short Street, Taunton, Mass. 02780 (Israel, U. S. Commemoratives, Topicals) by Kenneth Minuse

Change of Address

980 Fuld, Dr. George J., to 6701 Park Heights Ave., Baltimore, Md. 21215
874 Criswell, Grover C., to Route 2, Box 112, Citra, Fla. 32627
1005 Pratt, Col. Robert H., to 7912 North Beach Road, Milwaukee, Wis. 53217
1060 Klein, Philip S., to 280 Nimitz Ave., State College, Pa. 16801

Deceased

875 Ruder, Lucius S.

Enumeration of Membership

Members reported in Journal No. 93	244
Gains	12
Losses	1
Net membership in this Journal No. 94	255
Non-member subscribers	19
Applications received	4

Polish Millennium Stamp Designed in Only Three Weeks

Edmund D. Lewandowski, director of The Layton School of Art in Milwaukee, Wis., was commissioned by the Post Office Department in early April 1966 to design the Polish Millennium stamp in three weeks' time. No restrictions were placed on the design, except that it should fit a postage stamp.

The American-born Mr. Lewandowski went to work immediately, although no fee was involved, according to a Milwaukee *Journal* article. His work was accepted without question, even though the Polish government objected to the style of the eagle.

"The eagle on the stamp is, in a sense, a composite of the traditional eagle form that has been symbolic of Poland for a number of centuries," Mr. Lewandowski said. "Some artistic latitude was taken to stylize and modify it to project it in a more decorative sense than previous symbols. It is more decorative and ornate, trying to capture the richness of history."

Mr. Lewandowski's paintings are included in collections ranging from the Warsaw Academy of Art to the New York Stock Exchange. He has produced cover pictures for such magazines as *Fortune* and murals for government and private buildings. The 52-year-old Milwaukeean is one of the Midwest's best known artists.

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HOW MANY?

The E. P. S. has several hundred members. At a recent stamp exhibition, we joined with three other New York auctioneers in a discussion as to how many of these were auction buyers. We checked the number of bidders on a collection of proofs and essays in one of our sales who were E. P. S. members, and the number was surprisingly few.

There were more buyers who were NOT members than there were those who were. This indicates, for one thing, that the membership potential for the E. P. S. is rather large.

Does it also indicate that there are members who are not interested in adding to their collections? (We are allowing, of course, for those whose collections are so advanced that there is little coming up at auction to interest them.)

We'd appreciate comments on this, and we'd love to hear from any E. P. S. members who are interested in buying fine essay and proof material and who are not now on our list. There must be quite a few of these. Would any care to send us their names?

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#74P3, Block 4, Superb, **Cat. $70+** ..... **$ 49**
#74P4, Single, Superb, **Cat. $10+** ..... **$ 8**
#79E-Cf, All-over Grill, Plain White Paper, Brazer: "Scarce" ..... **$ 7**
#79E-Cl, 13x16 Grill, Same Paper ..... **$ 7**
#129, 130, 131 TCP4 (15c, 24c, 30c) Atlanta Bicolors, many Combin. Avail., **Cat. $65 ea., Cut Close** ... **$ 27 ea.**
VF-S ..... **$ 49 ea.**
#132TCP4 (90c) Same, Several Combin. Avail., VF-S, **Cat. $75+** ..... **$ 69 ea.**
#123-132TCP4 Comp. Set, all color combinations, V. F. .. **Price On Request.**
#156-66TCP4, Comp. 5 Colors, Atlanta T.C., **Cat. $346+** **$275**
#SAME, Green Only, Cat. $67 ..... **$ 46**
#158TCP3, (Blk.) Block of 4, C. $20+** ..... **$ 8
#165P1, Large Die, Superb, **Cat. $100+** **$ 69**
#165P3, Block 4, Superb, **Cat. $47.50** .. **$ 25**
#208P3, Mounted as Large Die Hybrid **$ 25**
#230-3, 5, 6, 8, 9SE (Specimen Ovpt.) 8 Var., Fine O.G., **Rare, Cat. $240+** **$225**
#244SE, V.F., No Gum, **Cat. $50+** ..... **$ 85**
#245SE, Fine, No Gum, **Cat. $65+** **$ 85**
#251P1, Large Die, Superb, **Cat. $30** .. **$ 23**
#260P1, 6"x8" Card, Superb, **C. $25+** **$ 23**
#261AP1, 2¼"x2½" Card, Superb, **Cat. $35+** ..... **$ 29**
#262P1, 6"x8" Card, Superb, **C. $35+** .. **$ 32**
#263P1, 6"x8" Card, Superb, **C. $35+** .. **$ 32**
#300-313SE (Specimen Ovpt.) F-VF, O.G., **Very Scarce, Cat. $222.50+** **$167**
#513TCP1 (13c Large Die Trial Colors) 3⅜"x3¾" Cards, 10 Diff. Colors, Superb, **C. $60 each, $49 ea., Lot** **$465**
#J1-7TCP4, Comp. 5 Colors, Atlanta T.C., **Cat. $147+** **$125**
#SAME, Blue Only, Superb, **C. $28+** **$ 19**
#O72-82P1 (Treas.-Large Dies) 3½" x 4" Cards, **Rare, Cat. $137.50** ..... **$ 95**
#O1-9TCP4 (Agric.) Comp. 5 Colors, Atlanta T.C., **Cat. $180** **$125**
#O10-14TCP4 (Exec.) Same, **C. $105** .. **$ 75**
#O15-24TCP4 Grn., Brn., Scar., **C. $32 ea.** **$ 33**
#SAME, Black, **Cat. $42** ..... **$ 29**
#O25-34TCP4 (Justice) Brn., Scar., **C. $32** .. **Set $23; Black, Cat. $42** ..... **$ 29**
#O37-45TCP4 (Navy) **Blue, Cat. $35** **$ 25**
Black, **Cat. $46** ..... **$ 32**
#O48-56TCP4 (P.O.) Comp. **C. $144** ... **$105**
#SAME, Brn. **C. $27** . **$20;** Blk. **C. $36** . **$ 25**
#O57-67TCP4 (State) Comp. **C. $186** .. **$128**
#SAME, Green & Blue, **Cat. $35** .. **$25 set:**
Black, **Cat. $46** ..... **$ 32**
#O68, 69, 70, 71TCP4 ($2, $5, $10, $20) Atlanta Bicolors Many Combin Avail., **Rare, C. $150+, Choice** .. **$135 ea.**
#O72-82TCP4 (Treas.), Comp. **C. $186** . **$128**
#O83-93TCP4 (War), Comp. **C. $186** .. **$128**
#PR9-32, 81P2 (Small Dies) C. $150 .. **$ 89**
#PR14, 57-79SD (Specimen Ovpt.) V.F., O.G., **Cat. $121** ..... **$ 79**
#PR114-125SO (U.P.U. Ovpt.) V.F., O.G., **Scarce, Cat. $84+** ..... **$ 59**

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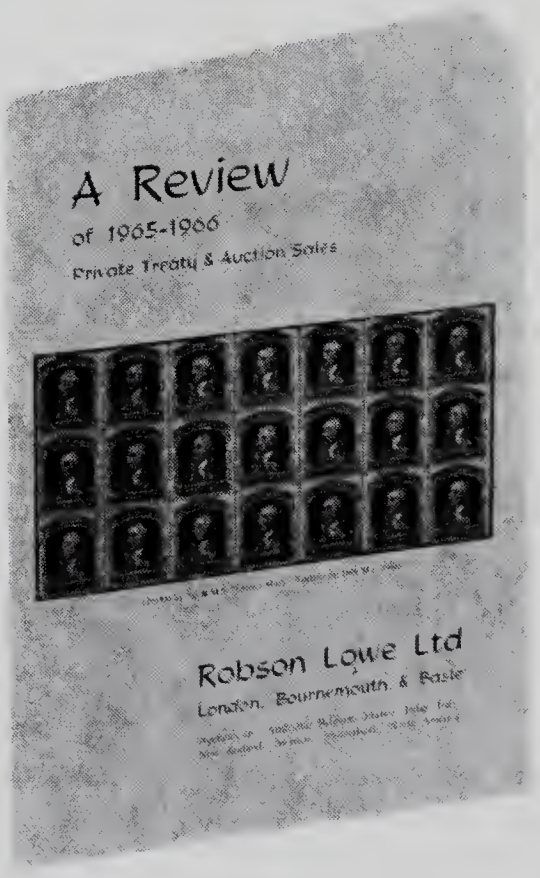
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